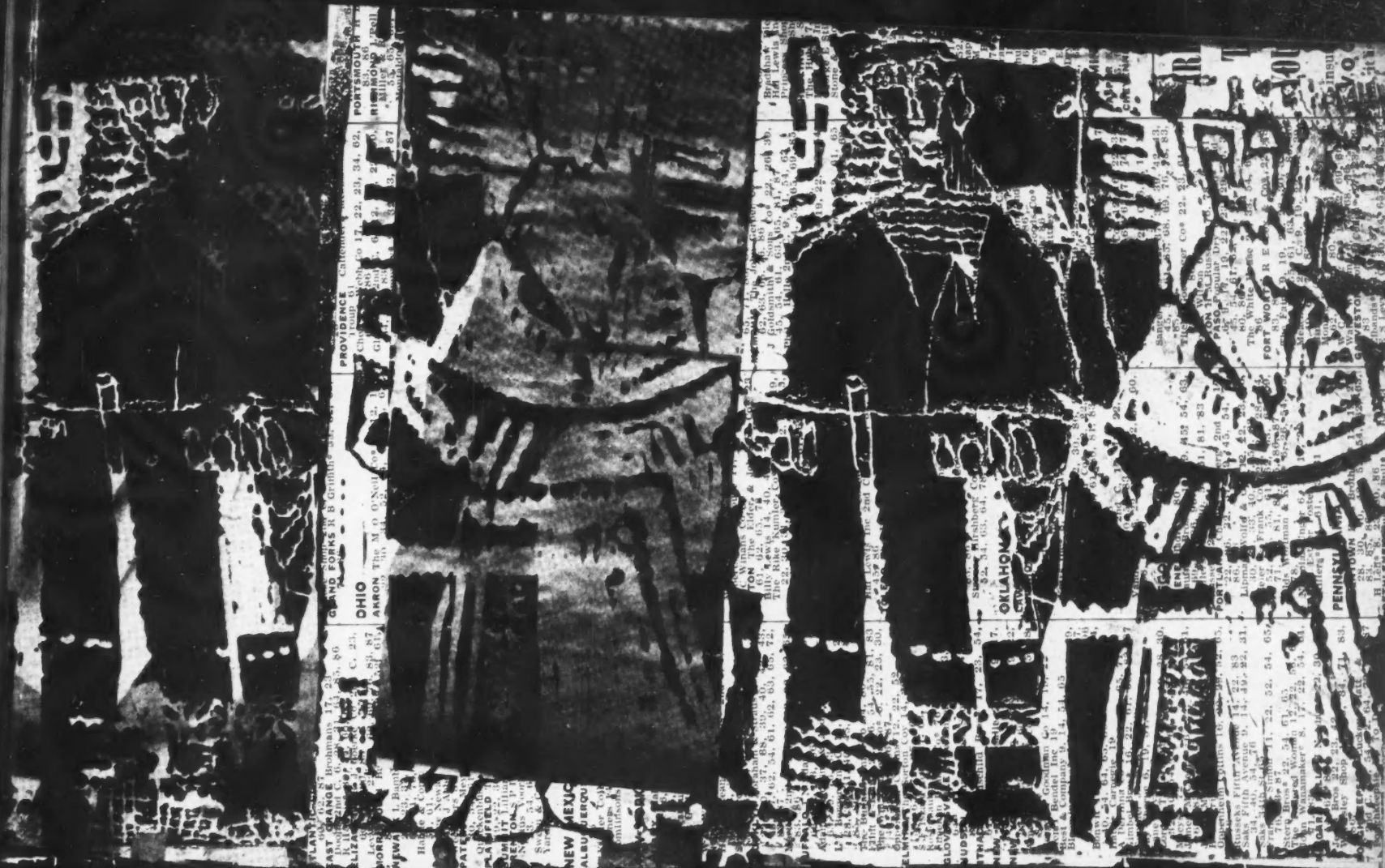


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Confusion, or worse, often results when communication between people is impeded by a lack of mutual understanding of the terms used.

In the building industries people speak a precise language. There is an exception, however. No standard terminology exists within the sliding glass doorwall industry. There isn't even a common description of the basic product. Steelbilt calls it **steel frames for sliding glass doorwalls and windows**, abbreviated to **doorwall** or **window**. Other companies say: steel sliding doors, sliding glass doors, horizontal sliding units, side sliding doors, etc. Although it is the pioneer designer and producer in its industry, Steelbilt does not presume to write a manual of terms for the industry. However, to facilitate precise communication between ourselves and our customers we present on this page some definitions of our basic terminology. ● A **doorwall unit**



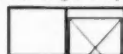
is a complete operating assembly without glass consisting of

(a) surrounding frame, (b) sliding panel, (c) fixed frame. It installs as a single complete factory assembled unit into a rough opening.

● A **window unit**



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is the same as a doorwall except that its perimeter

dimensions are usually smaller and its

construction correspondingly lighter. ● A **fixed frame**



is used separately from a doorwall or window unit to hold glass in a fixed position. The framing material matches that used in doorwall or window units.

● **Transoms**



fixed transom



sliding

are available as either fixed frames or sliding units. They are available

separately or as an integral part of doorwall or window units. ● A **screen**



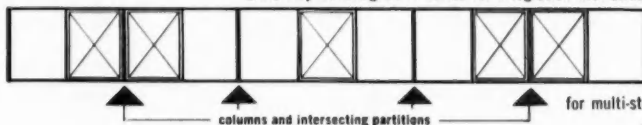
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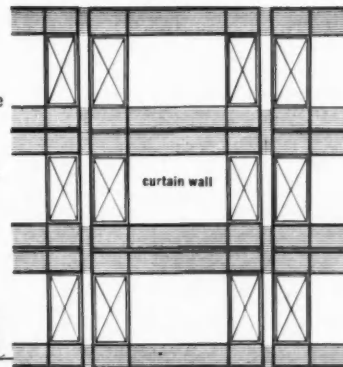
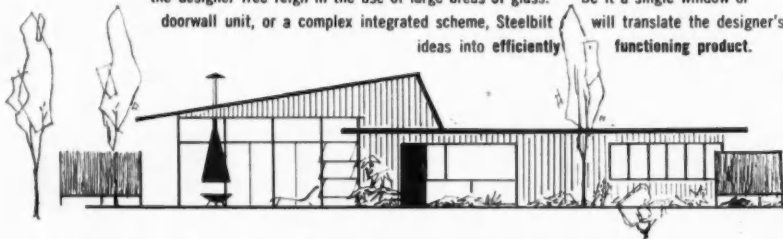
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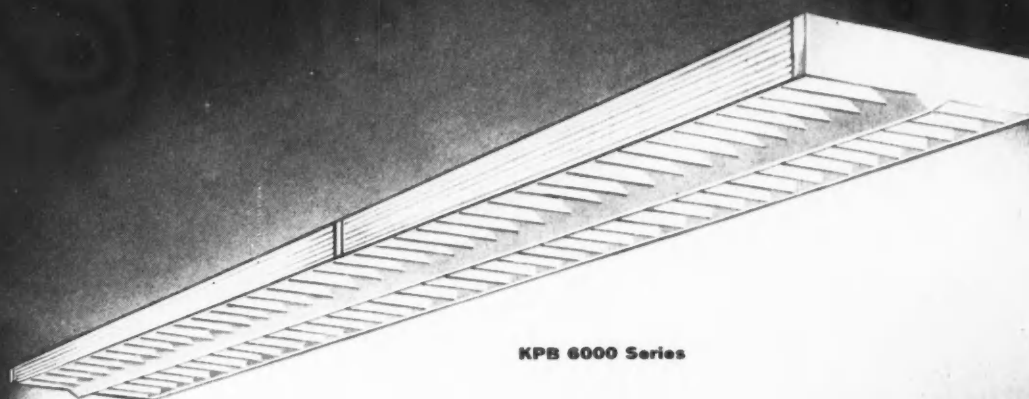


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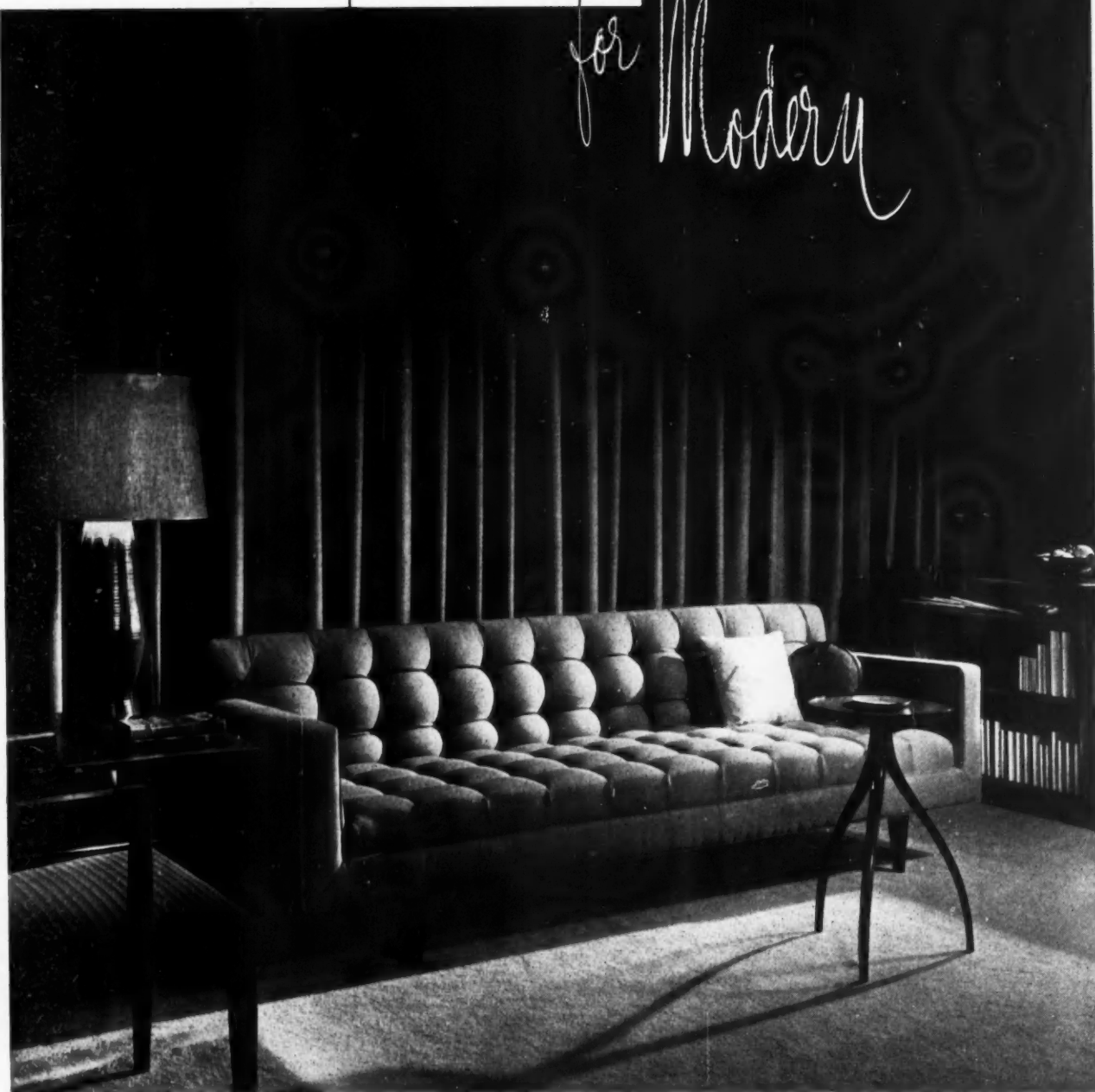
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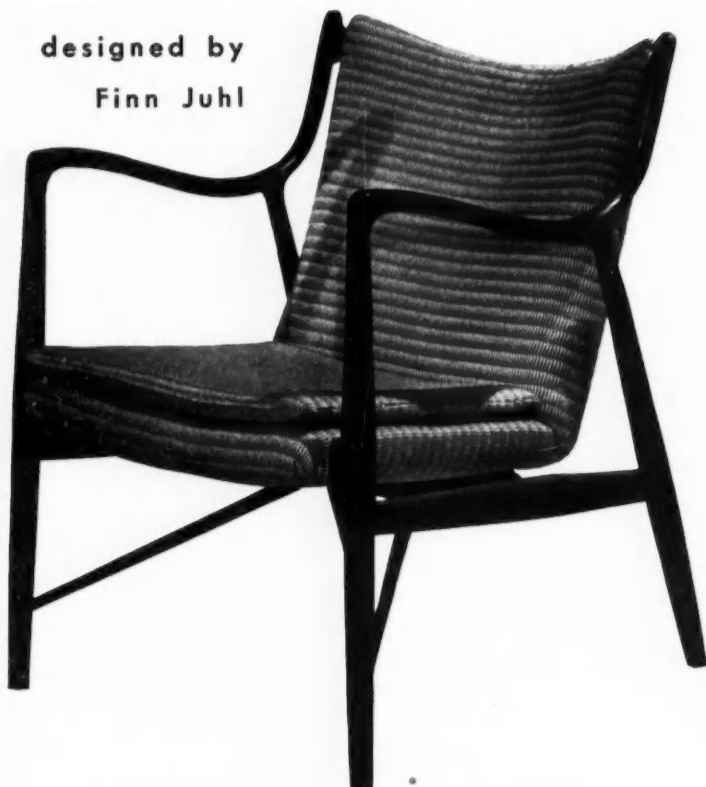


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ART

JAMES FITZSIMMONS

The large retrospective exhibition of the work of Fernand Léger, currently on view at the Museum of Modern Art, comes to New York from Chicago (where it originated, at the Art Institute) and San Francisco. It has been reviewed at length in the art magazines and in newspapers across the country, and Léger's life and contribution have been documented in a lucid, splendidly illustrated book by Katharine Kuh, Curator of Modern Painting and Sculpture at the Art Institute.*

Miss Kuh calls Léger "the folk artist of our scientific and mechanistic age," and, I suppose, that is what he is. But only in a limited sense, for the folk artist is professionally interested in the folkways of his time, while Léger deals with the environment, the physical appearance of the world—circa 1925—which he rationalizes, idealizes and reinvents. The use and uses of folk art and the significance of its forms are primarily anthropological, whereas those of Léger's are, on his own testimony, esthetic and plastic. Furthermore, however sophisticated the folk artist's craft may be (in certain cultures), his theory is always essentially primitive, for his creative habit is participation mystique. Léger's, on the other hand, is rational and detached. Between the two approaches stand 700 years of Western art philosophy.

To my way of thinking, Léger's art has more to do with the rhetoric of painting than with the poetics. I would call most of his work pure decoration (early 20th-century). And because it reflects, and helped to define, the taste of a period, already a good deal of it seems dated. While this in no way detracts from its success as painting, it does make a large part of it unredeemable—as we can easily see when we look at the paintings of artists (many of them Italian) who have attempted, since the last war, to redeem it. Much that is usable, however, may be found in the work Léger produced before 1920, before the rage for mechanization took command, and after 1940. (Among his later compositions, not the girder-and-figure paintings but those of organic and vegetable shapes and the splendid windows at Audincourt.

In some of the recent commentaries on Léger an attempt was made to derive his art from his biography—the boyhood on the farm in Normandy; the "vigorous peasant stock"; the feeling-fondness for red wine and red meat—and from his extroverted personality. But we must distinguish between the life lived and the life expressed in art, even when the two coincide. The modern artist in particular is a complex personality; his biography may tell us little about his work—especially if, as is sometimes the case, he expresses not himself but his counterself. I don't say that Léger is this kind of artist—I suspect Matisse may be—nevertheless I believe that in emphasizing the roots and personality, we may easily misconstrue the art.

Léger the man does seem to be a typical extrovert; about the artist I am not so sure. For while his material is objective, in his art that material is transformed according to a highly idiosyncratic vision of things. If Léger's vision does not seem idiosyncratic today, it is because, ahead of his time, he discovered a way in which his contemporaries could, and eventually would, see. That his discovery actually corresponded to a collective esthetic need is shown by the wide influence his work has had on advertising and commercial design as well as on art.

As for the country background—in my opinion, Léger's art (except in his early and late periods) is completely urban. Both man and artist are closer to the urban proletarian than they are to the peasant, and if we maintain that the former is only the latter displaced, we obscure significant differences of consciousness which need not be discussed here but which do have a bearing on his art.

Léger's colors are those of the modern city: the black, white and grey of asphalt, concrete and steel; the primary red, yellow and blue of the poster. There are no forest greens, earth browns, azures or russets in the paintings of his long middle period, and the reds he uses are often like Mondrian's.

Léger's perspectives are not the spacious, receding planes of the country but the short, hemmed-in, chopped up perspectives of the factory and the engine room with its catwalks and ladders. They are the vertical perspectives of the skyscraper city with its towers

*LEGER, by Katharine Kuh; University of Illinois Press, 1953.

and loading platforms, ramps and overpasses. Often they are not perspectives at all but reciprocating planes: the revolving, plunging, swinging planes of a gigantic machine. Léger might have been the architect of railroad stations, stadiums and dams if he had not been born a painter, for in all of his compositions, large and small, he achieves a monumentality unsurpassed and rarely equalled in modern art. One need only compare *The City* (1919) or *The Builders* (1950) with murals by other artists—with *Guernica*, for instance—to see Léger's mastery in this respect.

Léger is a classicist who constructs vast jigsaw puzzles containing secrets of harmony, riddles at once explicit and insoluble. Like all classicists he is impersonal and idealistic, and it is precisely this combination that enabled him to impart a sense of glory, unmistakably his own, to *The City*—one of the landmarks of modern art, a painting that one can study for days (probably for years) without exhausting its labyrinthine spatial enigma.

And this brings me to something in his art that, to the best of my knowledge, has been overlooked. I have called Léger a pure decorator, but there are times when he is much more than that, when the plastic values with which his theory is exclusively concerned coincide with value of another kind, namely, meaning. For the labyrinthine enigma of *The City* is an archetype, an ur-form which we find in man's works—under the palace at Knossos and the Great Pyramid—and in man himself: in his dreams, in the ear and the intestines and in the whorls on his fingers. (It is interesting to note that the stairs which lead one's eye into *The City* go to the left, just as the classic labyrinth does.)

A second archetypal form, a mandala (i.e. a quadripartite figure; the Four-Square City, the squared circle) appears in one of Léger's other great paintings, the *Mechanical Elements* of 1918-23. Here everything revolves around a central pivot, propelled by and propelling bands of color, which extend like cables of electrical energy to the four edges of the painting. Perhaps this composition is an engineer's stainless steel, lathe-turned version of the Golden Flower; in any case, it is a mandala, and many others may be found in Léger's recent paintings of amoeboid shapes, leaves, petals and ladders.



Léger.....*Mechanical Elements*, 1918-23
Private Collection.....Paris

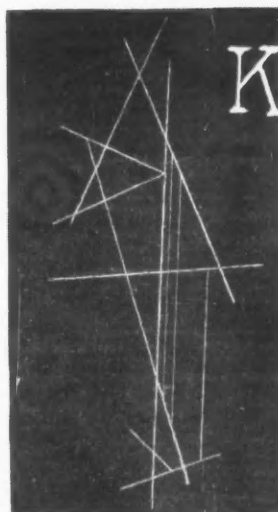


Léger.....*A Black & Red Branch*, 1951
Ceramic Sculpture

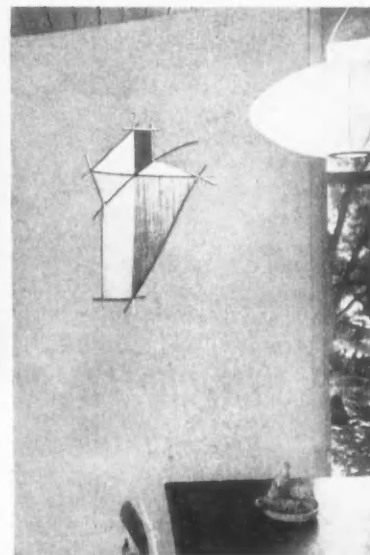
Still another archetypal figure may be found in the painting, *Elements on Blue Background* (1941), and the ceramic polychrome sculpture, *Great Black and Red Branch* (1951). In these works Léger has created a dramatic metaphor, comparable to the Tibetan yab-yum image, for all pairs of opposites. In the painting, a billowing black "female" element embraces the probing red "male," while in the sculpture the same complementary polar forces take a magnificent ultramarine and blazing orange. (These, despite the title, are the actual colors.)

It is because Léger succeeded in recreating authentic archetypal symbols in the four works I have just described that they seem complete and fully realized. It may be a relative completeness that they project, conditional, attainable later in more complex and inclusive ways; nevertheless it is completeness, of the kind attainable in art whenever an artist succeeds in finding the one, uniquely adequate form for a binomial or quadrinomial content.

(Continued on Page 30)



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MUSIC

PETER YATES

About three years ago my friend Wesley Kuhnle, who had already built for himself two clavichords and was working on his first harpsichord, offered to build me a spinet. In October I brought it home and have so occupied myself with it that if I give up writing articles and no longer indulge in literature you will understand what has happened to me. Every morning when I waken I go to visit it, and every evening when I return from work I sit down before my keyboard.

His spinet! I anticipate the curling eyebrows of my friends, who think of a spinet as an illegitimate piano. That is the fault of commerce. Years ago the commercial piano builders, desiring to create a market for their uprights, bought up as many fine old square pianos as they could lay their cruel hands on, threw them together and burned them in a monstrous holocaust. Afterwards, when popular taste revolted against the unornamental upright, the piano builders began turning out dwarf grand pianos, known as baby grands, and then dwarf uprights, which in their callousness they called spinets.

My spinet is a true spinet, triangular in form with the long side at the back to accommodate the longest bass string (47 inches). The keyboard is at the left, and I sit looking across the strings, which go off at an angle to the right, instead of along them as at a harpsichord. The right side of the spinet makes an obtuse angle with the keyboard side and joins the back farther out in a sharp point. In some spinets this right side is curved, but mine is straight, and I now prefer it that way. In others the right side makes a right angle with the keyboard, allowing less length and therefore requiring heavier strings. Mine has all single, unwound strings, except the lowest bass string. The lower octave strings are brass but all the others steel.

The spinet differs from the harpsichord not only in shape but also in having only one set of strings and no variety of registration, no manual or pedal stops. My spinet, however, is possessed of a lute, that is to say a damper action which may be brought against the strings to produce the muted tone for which Bach had his lute harpsichord constructed. Bach wrote a number of fine pieces for this muted sound of the plucked strings, among them the Prelude, Fugue, and Allegro, a great Suite in E minor, and several of the little Preludes. One of the many controversies resulting from his skill is the argument whether these lute pieces were written for lute harpsichord or for the multi-stringed lute. All of them, Suzanne Bloch tells me, are playable on the large lute with 22 strings. I am sure that it is so, and I admire Bach so much the more, because they are also entirely satisfactory as keyboard pieces for my luted spinet.

The case and keys of my spinet are walnut, in the natural color of the wood, shellacked and waxed. The soundboard is straight-grain sitka spruce from Washington. The jacks are of maple for its hardness, and the plectra made of quills cut from crow feathers. I dislike having to admit it, as implying a strain of commonness in my darling, but several of the crow quills have been replaced by turkey quills, these being both easier to obtain and stronger in tone. Nearly all modern harpsichords have plectra made of leather, which gives a tone mellow and resonant but not so sharp and alive as the tone made by my crow and turkey quills.

On the music rack of my spinet, which supports the lid, is written in the hand of its builder a little legend that I composed for it. The first line reflects a motto from a harpsichord by Dolmetsch that I have made over in my own words: "When I was green the winds sang in me." This is on the upper crossbar of the rack, and on the lower crossbar is the responding line that speaks for my spinet to me and to others: "Under my roof your song." That is because part of the cost of building my spinet was paid by a gift at the end of the fourteenth season of Evenings on the Roof, and because the spinet is under the roof where these concerts began, but also because the sound comes from beneath the sloping roof of the lid. But the greater part of the cost of my spinet cannot be paid for, because it represents work of knowledge and devotion by its maker, Wesley Kuhnle, to which I can respond only by learning to play it as well as, in my amateurish way, is in me.

I shall never be a concert performer, and I have no gifts that would tempt me, even so late, to try and become one; but I know well the early keyboard literature, and I know how to make my spinet speak freely and rhythmically in its own natural voice. Al-

though many history books will tell you otherwise, the principal plucked keyboard instruments, harpsichord, virginals, and spinet, are relatives of the piano only by keyboard cousinage. They stem from the lute family, as the piano from the dulcimer. They produce sound by plucking, the piano by striking. For all that has been written about the touch of the piano, the tone is made by firing a hammer into the air, where, beyond any further control by the finger on the key, it strikes against the strings.

In my spinet I can feel the quill touch the string before the tone sounds, so that I am able to control the precise moment at which the tone is to be released, almost as if I were plucking a lute. I cannot alter to any noticeable degree the volume of the tone, as one can with a piano, but I can so place and vary the attack as to give an illusion of difference. The harpsichord and spinet are therefore rhythmic and linear instruments to a degree that the piano is not. The piano speaks in sonorous relationships, the spinet and harpsichord in tones individually plucked.

But I can hear the professor of piano exclaim, after the manner of Vincent d'Indy, that the harpsichord and spinet, the virginals and the clavichord are primitive instruments, which in the fullness of time and the pseudo-Darwinian survival of the fittest have been replaced by the piano; and turning his back on the future, that no better is to be expected. If evolution and survival of the fittest are inexorable, the piano and its literature will soon be suffering like adaptation to the electronic instruments. The electronic organ is the one existing instrument that is always perfectly in tune, whereas I may have to tune the spinet at least every couple of weeks.

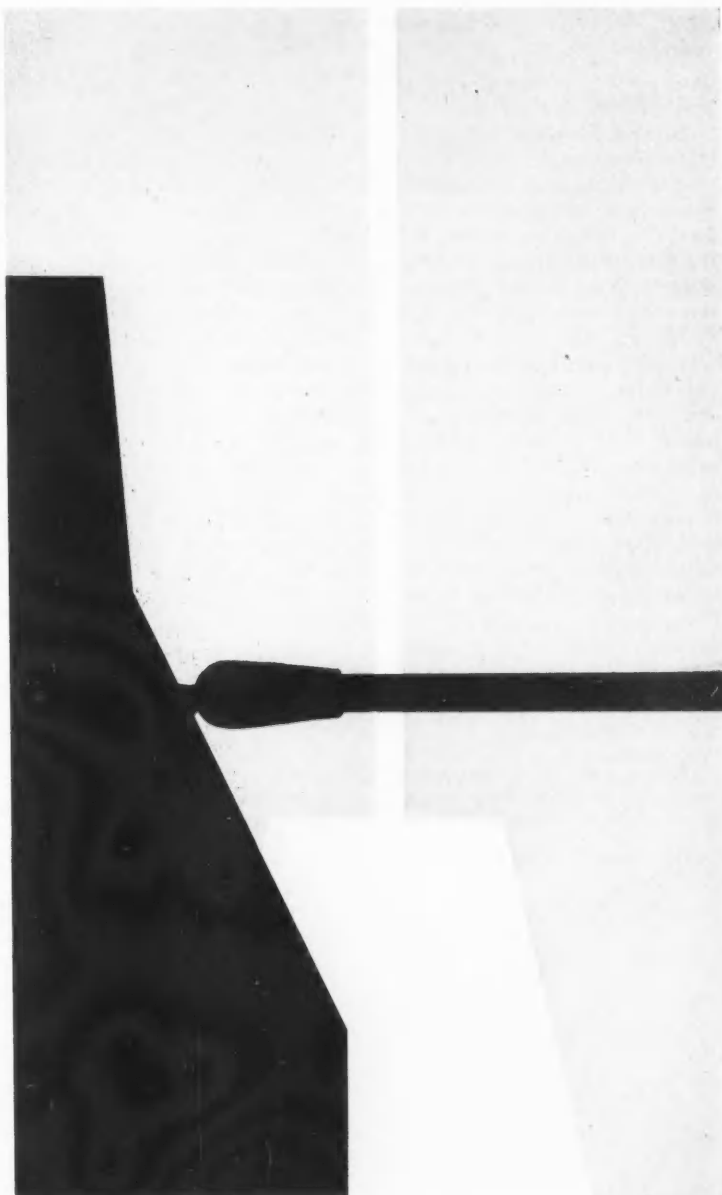
I wanted to learn, first, to tune it in meantone, but my mentor insisted that I should begin with equal temperament. After that I can learn the narrowing of the fifths and thirds that is well-tempered tuning. And when I have these in my ears and have mastered the checking of them by counting of the beats, then I can learn to tune meantone. The reason is that when I tune meantone I must be prepared to alter the tuning by sharpening or flattening enharmonic tones to adjust it to otherwise irreconcilable keys. Tuning a spinet is not difficult, because there is only the one set of strings. A harpsichord, by contrast, has two or three sets, each of which must be in exact correspondence with the others so that they will combine in registration. A piano, even worse, has three strings for each note. Because of my single set of strings I can dispense with rubber mutes and save the time of moving them around. In practice I should be able to tune the spinet completely in about 20 minutes.

The spinet is all wood. A metal frame might make the tuning last longer, but it would not make the instrument sound better; and I am aware of the troubles encountered by other harpsichordists who have succumbed to metal frames and have to tune just about as often and clear up as many sticking jacks as if their instruments were all wood. A metal frame is no more appropriate to a harpsichord than to a lute, and all but the largest pianos would be better off without it. An artist may complain of the vagaries of his equipment; he also enjoys the pattering it causes him. High-pressure living has changed a lot of that.

In the present vogue of high fidelity reproducing equipment, which provokes careful listening not merely to the dramatic surface but to the full overtone component of the individual tone, it is valuable to put in place of sheer harmonious loudness, intended for the concert hall, another standard more enjoyed by musicians of an era when keyboard music was intended to be heard in small surroundings. The tone of a harpsichord contains about twice as many audible overtones as that of a piano. The tone of a clavichord contains the entire overtone series. Wesley Kuhnle tells me that when he showed Stravinsky his clavichord the composer did not, as I have seen pianists do, at once sit down and dash off at high speed whatever fragmentary composition came into his hands. He sounded a single tone and putting his ear close to the string sounded it again and again, savoring to the full its enriched overtones.

Harmony is no more than the grammatical ordering, by one or another system, of contiguous tones. In the presence of my spinet the tone of our Steinways becomes dull and superficial, needing the harmonic enrichment of related tones. This is not to say that the piano is a lesser instrument or less satisfying for its own music, which is made for the full development of its qualities. But play on it the song-variations of Scheidt or Sweelinck, the great literature of the Fitzwilliam Virginal Book, or the keyboard works by Couperin, Purcell, or Bach, and there is loss. The tone will not sing as brightly

(Continued on Page 10)



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MUSIC

(Continued from Page 9)

as it should, or speak in individual voices, as on virginals, spinet, harpsichord, or clavichord.

Several excellent recordings of Elizabethan virginals music have lately been issued, for which the music has been played on harpsichord, organ, and on what is called virginals.* At the time of this music these instruments were thought interchangeable. The virginals used for recording, however, is usually a spinet. Percy Scholes, in the Oxford Companion to Music, says that "in loose usage, up to near the end of the seventeenth century, the word 'virginals' was often continued in Britain for any quilled instrument, including the spinet and the harpsichord." Many spinet players find this sufficient license to call their instrument a virginals. The two are quite unlike. The spinet, a triangular instrument, plucks the strings towards the end; the oblong virginals with its keyboard at the right plucks the strings in the middle producing a sweeter, less nasal tone. Music written for virginals was expected to be played without change of registration. Accordingly a well-sounding spinet is more suitable to the playing of this music than a larger harpsichord with its constant temptation to bring off effects by altering the registration instead of adjusting the rhythm. But if the spinet is to be used, let it be called honestly and proudly by its own name.

A new book, *The Lost Tradition In Music, Rhythm and Tempo in J S Bach's Time*, by Fritz Rothschild,** fills another gap in our knowledge of the conventions for performing music of the 16th, 17th, and 18th centuries. Mr. Rothschild, an eccentric and difficult writer

*Early English Keyboard Music (London LL 712-3): Thurston Dart, harpsichord, Elizabeth Goble, wife of the instrument builder, harpsichord and virginals, Robert Donington, viola da gamba, and Geraint Jones, organ. Elizabethan Keyboard Music (EMS LP 236): Charles Koenig, harpsichord. The majority of the selections are from the Fitzwilliam Virginal Book and comprise together a very representative introduction to that greatest of indigenous keyboard anthologies and to the music of the Elizabethan period.

**Oxford University Press, New York, 1953. The four basic current texts in this regard are *The Interpretation of the Music of the XVII & XVIII Centuries* by Arnold Dolmetsch; *Tuning and Temperament* by J. Murray Barbour; *A Problem of Rhythm in Baroque Music* by Sol Babitz, *The Musical Quarterly*, October 1952; and the book here discussed.

who is perfectly capable of making good, clear sense, puts my back up in his preface by explaining that "with the single exception of the conventional title 'well-tempered Clavichord,' clavier has been used in referring to keyboard instruments." (The title of Bach's 48 Preludes and Fugues is "The Well-tempered Clavier"). The book is too long, uncomfortably organized, and replete with examples and tables. The title of it is by far too inclusive, imprecise in connotation and vague in the manner usually associated with writers about the Lost Continents of Atlantis or Mu.

Mr. Rothschild's purpose is to correct a statement in the preface to the 45th volume of the *Deutsche Bach Gesellschaft*: "It is strange that J. S. Bach permitted almost unlimited freedom as to the 'how' of performance and as to the artistic interpretation of the music. He rarely used tempo marks to indicate to the performer how fast or how slow a tempo should be taken or which notes he wanted stressed or emphasized. That was all left to the sensitiveness or to the taste of the performer."

Mr. Rothschild replies that the "conclusions are at variance with the facts. Although there are neither tempo marks nor dynamics in the scores of the old masters, it is an error to assume that Bach and his predecessors did not indicate tempo or stresses or that they permitted 'almost unlimited freedom as to the how of performance.'"

"It must be admitted, however," he continues, "that the markings of the composers of the 17th century and of their great successors Bach and Handel are not readily apparent to us, for they were almost in the nature of a code." A great number of conventions and rules, which were faithfully observed by the composers, gave very exact directions to the performer. . . .

"These rules and conventions were closely connected with the time signature, the note values and the marks; they formed a tightly knit system in which the time signature denoted the value of the capital note (the note equal in value to a whole bar) or its equivalent in lesser notes. The value was measured by beats, and the distribution of these conveyed the rhythmic pattern of a piece; the note

(Continued on Page 34)

*A convention is a "code." So is Morse code. But Mr. Rothschild is here floating among overtones of the Baconian controversy.

PORTER-BRAND

east coast:


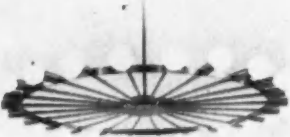
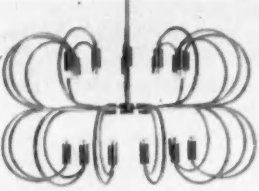
LITECRAFT


MANUFACTURING


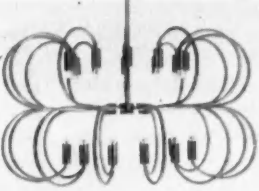

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History is in part the record of men's struggle to win recognition of many of those human rights which are enumerated in the Universal Declaration adopted by the United Nations in 1948.

At first glance, the Declaration might seem to be the culmination of the hopes and efforts of all who have fought the cause of freedom in one form or another; and it is true that all their struggles have contributed to the creation of the conditions in which the drafting and acceptance of the Declaration became possible. But it would be a serious mistake to see in each instance a conscious movement in favor of the universal enfranchisement of man, or to represent the history of human rights as one of steady and unbroken progress towards that end.

Although, throughout history, people have struggled to defend or establish certain rights, this does not mean that they were freely claimed for all men nor that those who enjoyed them felt themselves under any obligation to give their leadership or encouragement to other less fortunate groups. On the contrary, we find that in the past these rights were often regarded as the privilege of certain limited sections of the community.

For example, the democracy of Athens observed equality before the law, equal participation in drama and games, freedom of speech and many other rights for those who were citizens, but these privileges were denied to the greater part of the population. Moreover, Athenian democracy was to a great extent treated by the Athenians as something peculiar to themselves, which marked them off from Sparta, for instance, and above all from the "Barbarians."

Thus, while the democracy of Athens in the fifth century B.C. was perhaps one of the most complete the world has known, it was also one of the most limited in scale, for the number of people in Athens with full privileges of citizenship at this period was probably no greater than 40,000 (women, children under 18, resident foreigners, and slaves did not count as citizens in the political sense).

In the English Magna Charta of 1215, which is commonly regarded as one of the milestones in the struggle for human rights, we read: "No free-man shall be taken or imprisoned or dissiezed or outlawed or exiled or in any way destroyed, nor will we go upon him nor will we send upon him, except by legal judgment of his peers or by the law of the land."

In A.D. 1215 this was a far-reaching restraint on arbitrary government. Nevertheless, we may note with interest today that the "law of the

land" meant feudal law and that the "freemen" were the English feudal barons who were forcing John to sign their Charter. They little thought that before long new classes of men would be claiming their rights as free men, or that one day women also would be claiming them as the equals of men.

So we find that the advancement of many human rights has often taken a strangely ironic form. Groups within a society or nation struggled for the recognition of rights which they considered their own particular privileges, only to find, after victory, that they had prepared the ground for new groups to demand in turn these very rights from them, and ultimately for the proclamation of these rights as being common to all men.

During the past century, however, the world has grown suddenly smaller than could have been foreseen two generations ago. The development of new means of communication, the spread of industrialization and the wider flow and accessibility of ideas and information are among the factors which have made us interdependent today.

It is not only that no one can ignore the problems of others, but also that the very problems which confront us, and our needs and aspirations, have assumed a close similarity. It would seem that this, and our growing realization that universal peace can be established only if it is based upon social justice, have made it possible for our generation to propose a universal declaration of human rights.

We know how varied were the ideas and conflicts and how uneven the progress which led to the making of a Universal Declaration. Even in modern times, this progress has been neither smooth nor sure. We need not go far back in memory to see how close we are still to the abyss, how easily all gains may be lost if we do not devote all our energies to the preservation of our rights.

This is one reason why the Universal Declaration pays particular attention to education, for advances in the cause of freedom and of social rights as well as their defense depend very largely on education, just as the dissemination of the Declaration itself is in a great measure the teacher's task. It is at school that the individual learns, or fails to learn, to think honestly and with purpose, to test out the standards of the community in which he lives, to accept responsibility for his actions, and the obligations of his duties.—UNESCO

Most creative artists today are unreconstructed individualists in their search for a style unmistakably their own. So it is hardly surprising that the art of our time is characterized by many directions, tendencies, movements and ingenious variations.

It is in the context of this constantly fissioning diversity that the work emanating from the Art Department of a small woman's college in Los Angeles takes on special importance. Instead of accenting what is peculiar and personal to the artist as an individual, this body of work stresses an order of values, affirms the primacy of a faith through a common style permeating the expression of a group. In less than four years this body of work has gained the admiration of art lovers in Southern California and has entered the vernacular as "the Immaculate Heart Style."

Look at the paintings, prints, drawings, mosaics illustrated here. Notice the presence of a shared intention, how it is only with difficulty that you can separate the product of one artist from that of another. Notice, too, how this common style achieves realization, though the effort stems from many hands rather than guided by a single, forceful individual. Measured by consistent quality of student work, this Art Department must be considered a school of art in the full sense of the phrase.

What distinctive qualities set this body of work apart? Why has the work of these students, in such a short span of time, received so many awards that an enumeration would be tedious? One quality sensed by the observer is the stamp of integrity that results from the expression of a faith, and of possessing the means to make that faith manifest without resorting to shallow rhetorical devices. The work is marked by reserve, gravity, dignity of the human figure. The spectator does not so much project himself into these personages as respond to them as symbols of the artist's faith.

Now one may or may not subscribe to the credo behind that faith. No matter. The faith glows in the work of art, and in a world wracked with crises, it's more than a mite sustaining to the spirit to see pictures serving transcendent values. In other words, the Immaculate Heart Style is unequivocally religious in intention. It sets up in the spectator a mood, an echo of a way of life rare in an age turned to secular concerns. Add to this religious intention a kind of revelation in contemporary visual terms and you arrive at the inner source from which the qualities of the Immaculate Heart Style emerge.

Contemporary—of the twentieth century—yet at the same time continuing a tradition, for it is rooted in medieval art. Contemporary because like all art appropriate to our time it eschews literal imitation of natural appearances. The observer is confronted with a vision, not a document; a state of feeling, not a sociological report; an esthetic experience, not an editorial comment. It continues a tradition because the medieval art from which the Style stems provides the group with a viable system of symbols, and a mode for stating those symbols. Note, however, that as these artists avoid simulating natural appearances, they have adapted, rather than imitated, the tradition, giving it a meaningful cast for the spectator living in the modern world.

At Immaculate Heart College the student is allowed to develop to the extent of her individual capacity. We can identify a given picture as

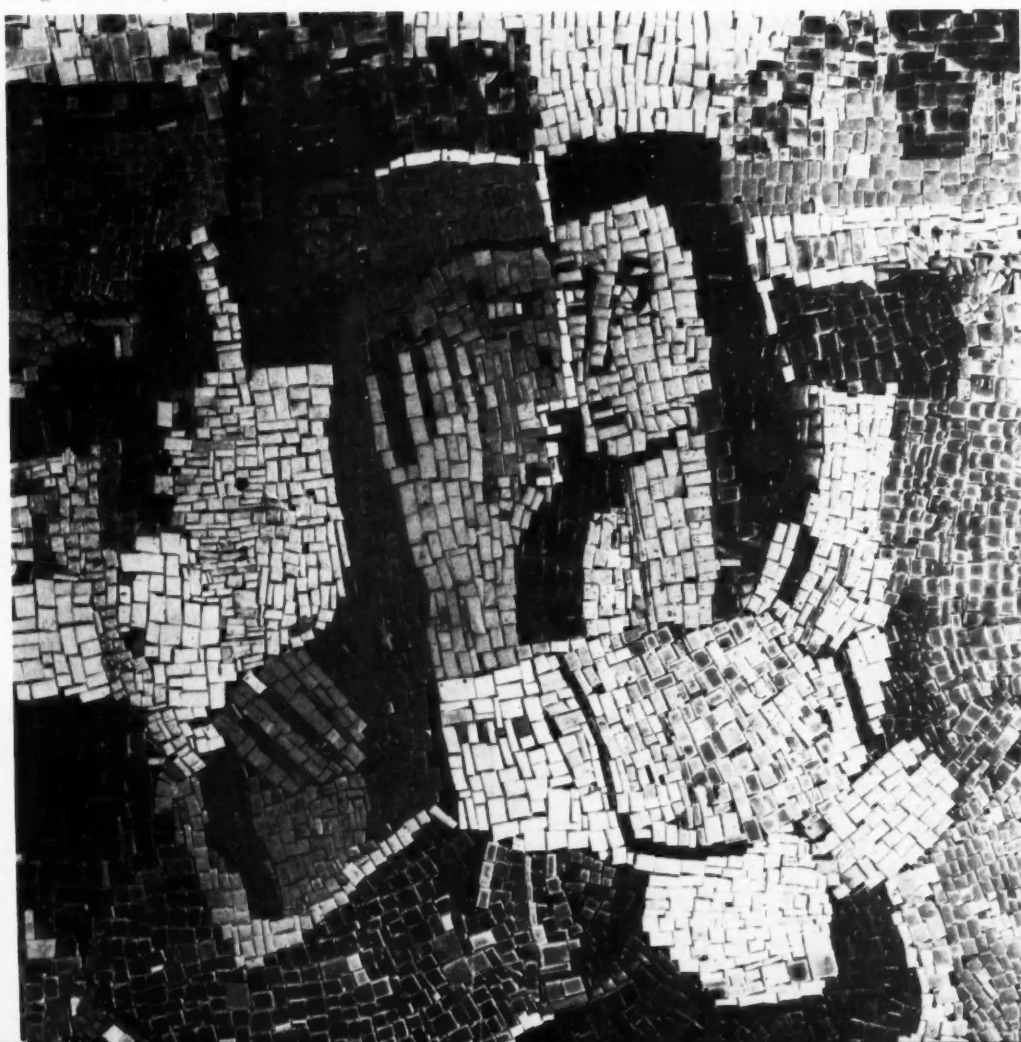


Patricia Friel: Last Supper, oil

Margaret

school with a style

Margaret Moroney: The Visitation, mosaic



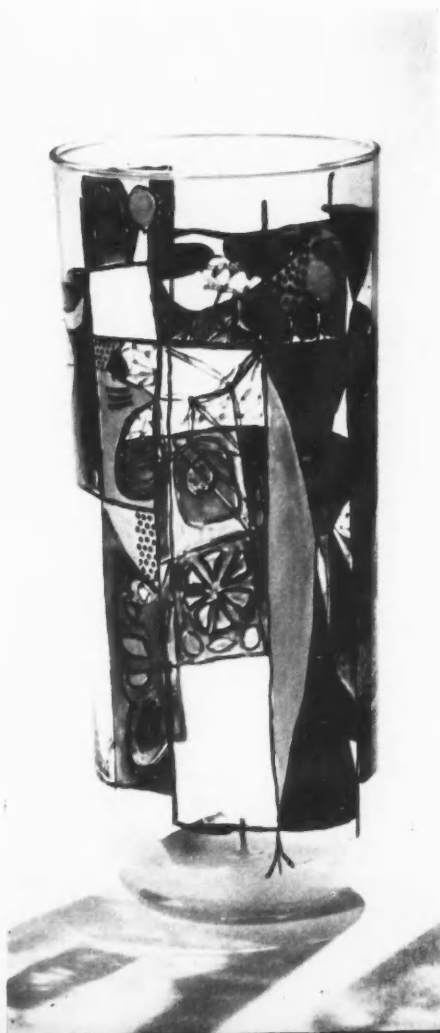


Margaret Kellogg: The Woman, Serigraph

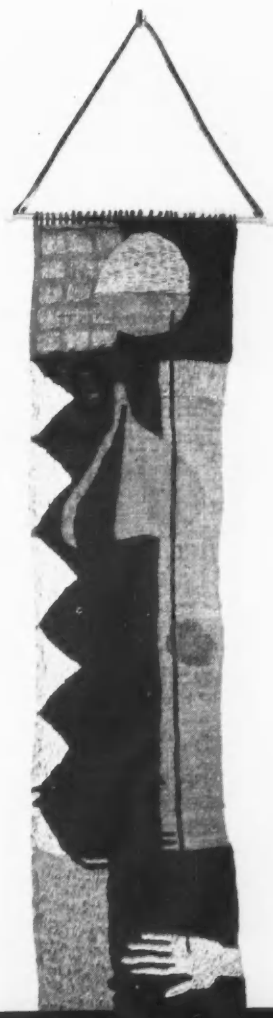


Margaret Moroney: The Manifestation, oil

BY JULES LANGSNER



Jane Haase: Votive Lamp with Eucharistic Symbols



Lisa Williams: Marriage Feast, thread on burlap

Lita Rocha: Adam





Ada Korsakaite: Holy Night, lithograph



Carmen Macías: "Carmen," lithograph



Lita Rocha: The Wedding Feast at Cana, serigraph



Margaret Moroney: The Visitation, lithograph

Jacqui O'Gorman: Nativity, oil



Roberta Beggins: Paul and Timothy, lithograph



the work of Robert A. Beggins, Patricia Friel, Ada Korsakaite, Margaret Moroney, Jacqui O'Gorman or Lita Rocha among others. Nevertheless, qualities shared in common are so far in excess of any differences peculiar to this or that individual that the work of each gains in force of impression upon the observer when seen together. It is in this sense that this college group have recovered the devotional anonymity of the medieval artist. Common intention, shared outlook, adds a special coloration to their art.

This remarkable accomplishment by a small group of art students in a Liberal Arts College must be credited to the selfless dedication of two extraordinary teachers, Sister Magdalen Mary, I.H.M., and Sister Mary Corita, I.H.M. They evolved the flexible program of study and training, combining the acquisition of technical facility with a meaningful grasp of developments in art.

The student in the Art Department at Immaculate Heart College enjoys certain benefits from the very smallness of the enrollment. There are no hard and fast boundaries between courses of instruction as necessarily exist in larger schools. Thus a Life Drawing class may turn to modelling in clay, a Painting class use block prints, a Design class explore watercolor extensively, if by the addition of these methods a fruitful problem can be stated (and solved) creatively. The student is encouraged, indeed expected, to bring to bear whatever means best serve the idea to be expressed. This emphasis on creativity, rather than mechanical adherence to routines, has paid off. Seeing their work one does not think of them as students so much as of artists.

This year the staff was increased by the addition of Dr. Alois J. Schardt as Professor of Art History. Formerly Director of the National Gallery in Berlin, he was removed from that post by the Nazis. His presence on the campus reinforces the program so ably developed by Sister Magdalen Mary and Sister Mary Corita. In fact, it is the close, constant collaboration of the staff, the endless discussions, the willingness to give and take and grow together that has contributed the *esprit* that immediately strikes the visitor. The minuscule staff is joined in Summer Session by Sister Marie Bernard as Instructor of Weaving and Sister Mary Luke as Instructor of Arts and Crafts for the elementary grades.

So subject are we to fates not of our own choosing that individually each of us is inclined to feel that there is no other course but to make the best of the present moment, let the larger issues fall where they may. Certainly focus on individual self is a dominant note in the creative art of this incredible, sometimes explosive, all in all confusedly hopeful and despairing time. The artist today, more exactly the sensitive, creatively alert artist, turns towards inventive exploration, towards finding a style and peculiarly personal range of subject matter. Not because he is willful, petulant, defiant of unappreciative neighbors, but rather because the inward, the personal direction is the only way that appears valid to him. In short, the artist, along with most of his fellows, does not feel any sense of deep attachment to a transcendent order of values. Not inappropriately, then, one turns to the art of the Immaculate Heart College group during the holiday season. Theirs is the kind of testament one encounters too seldom.

Frank La Fleur
"Cross," ceramic medallion



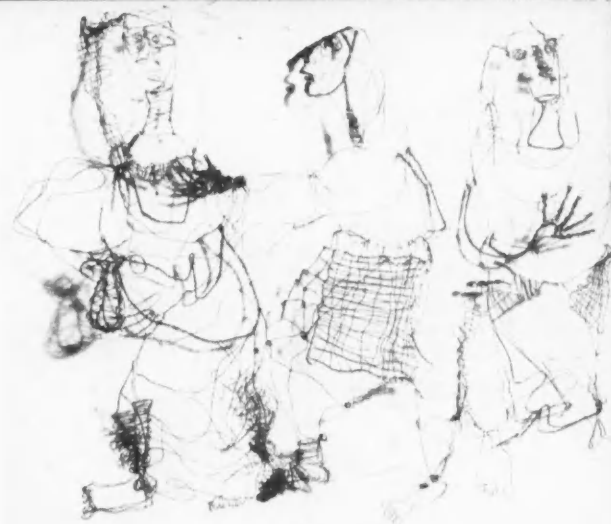
Rosalia Aquado
Ceramic Pot with Biblical Symbols



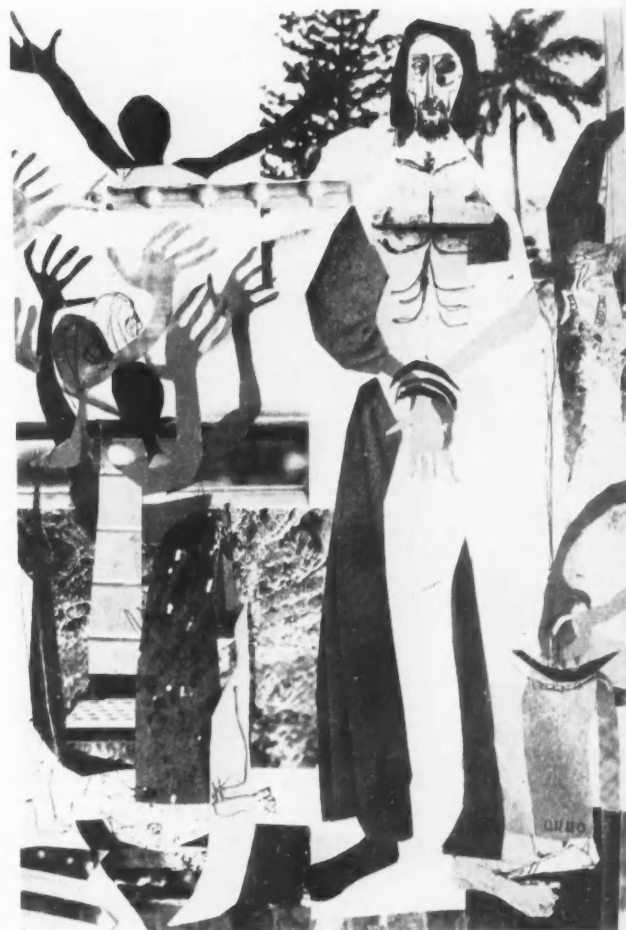
Louisa Kennedy
"Annunciation," ceramic medallion



Mary Alicante
Ceramic Pot



Ada Korsakaite: Three Marys, wire sculpture



Jacqui O'Gorman: "Crucify Him, Crucify Him"

Shirley Mangus: The Judges, block print



DESIGN FOR CHRISTMAS

FROM A SELECTION BY THE
INSTITUTE OF CONTEMPORARY ART

This exhibition is a logical outgrowth of the Institute of Contemporary Art's increased activity in the field of design. Since 1948 the Institute has been working to develop collaboration between artist and industry. To date, the Institute has assisted in placing a large cross section of America's best artist-designers with large manufacturing firms.

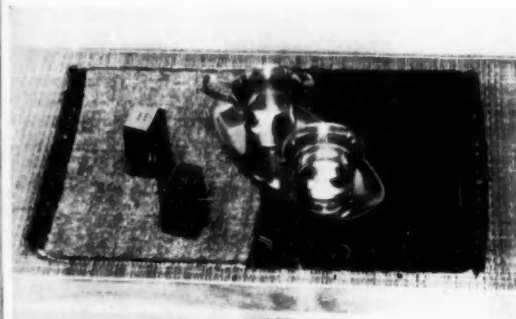
The objects shown in Boston, at the Institute galleries during November and December were selected by a jury from a large and varied sampling of products suitable for Christmas gifts. Special installations were designed by Carl F. Zahn, of the Institute staff. A few of the many objects are shown here.



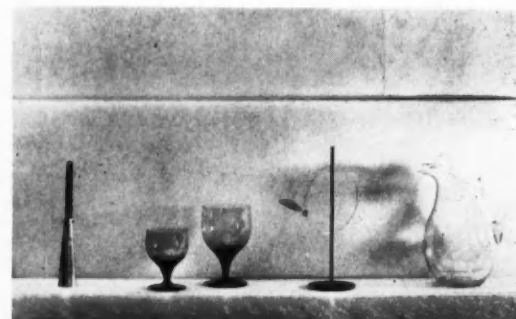
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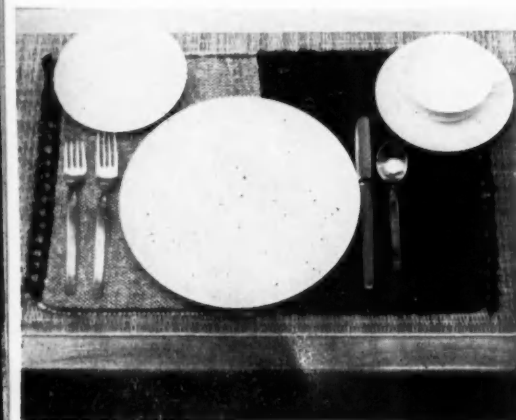
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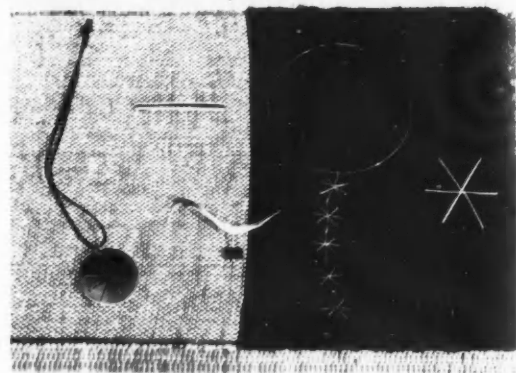
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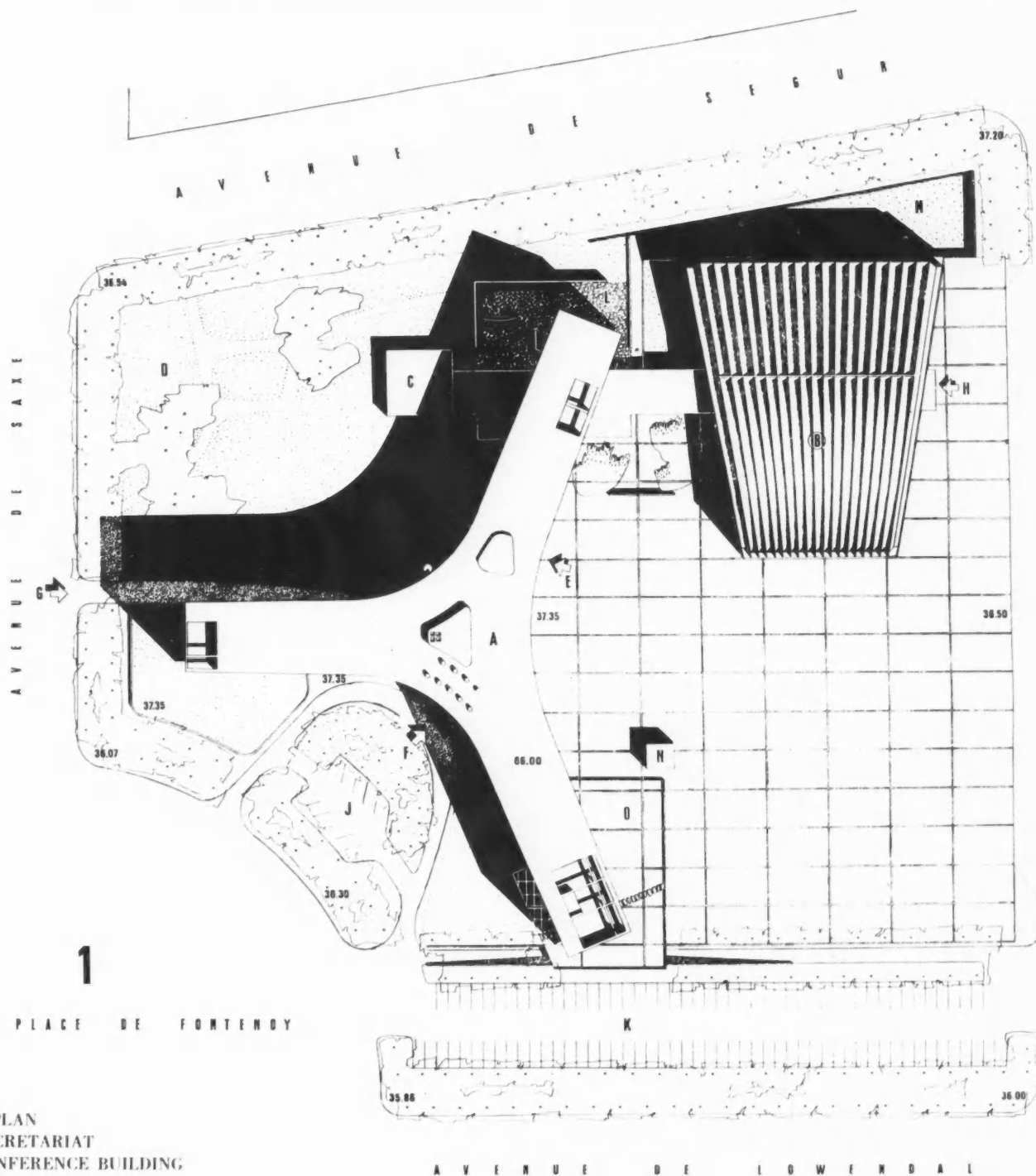
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7

1. Wire shell chair: Charles Eames
Classic tumbler: Freda Diamond
Mobile bell: Betty Cooke
2. Wooden monkey and bear: Kay Bojesen
Nimrod Teddy, Small Sarra: Steiff Creations, Germany
3. Creamer and Sugar with tray: Wilhelm Wagenfeld
Square salt and pepper set: America House
4. Bells: Betty Cooke
Sissmuth pitcher from Germany
"Black Tulip" Leerdam glass: Andries Copier
5. "Linden" stainless steel flatware: Voss, Germany
Arzberg dinnerware: Dr. Hermann Gretsch
6. Italian corkscrew, French vegetable steamer
Italian egg beater
Ladle: Sola-Massief, Holland
7. Handmade jewelry: Betty Cooke
Place mat: Hal Painter

PHOTOGRAPHS BY DAVID LAWLOR



I. SITE PLAN

- A. SECRETARIAT
- B. CONFERENCE BUILDING
- C. EXECUTIVE BOARD
- D. SITE FOR FUTURE EXPANSION
- E. ENTRANCE
- F. MOTORISTS' ENTRANCE
- G. SERVICE RAMP
- H. CONFERENCE ENTRANCE
- J. VISITORS' PARKING
- K. PARKING
- L. DELEGATES' PATIO
- M. SUNKEN GARDEN
- N. SCULPTURE
- O. SHALLOW POOL

Unesco Preliminary Project

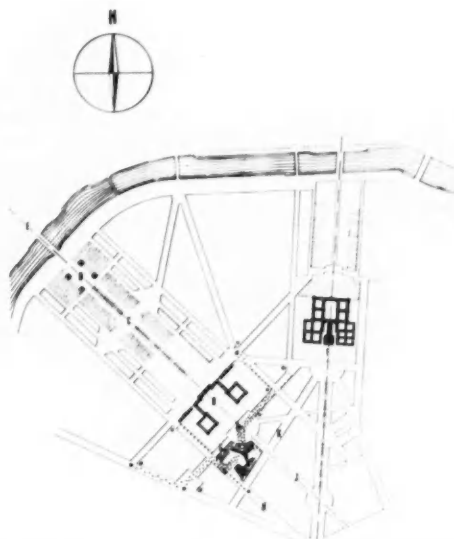
The designers wish to thank the members of the International Panel of Five Architects, Lucio Costa, Walter Gropius, Charles Le Corbusier, Swen Markelius and Ernesto Rogers for their friendly support during the preparation of this project; also to Eero Saarinen, who collaborated effectively as the architects' invited consultant.

BERNHARD ZEHRFUSS
MARCEL BREUER
 ARCHITECTS

PIER LUIGI NERVI
 ENGINEER

SITE

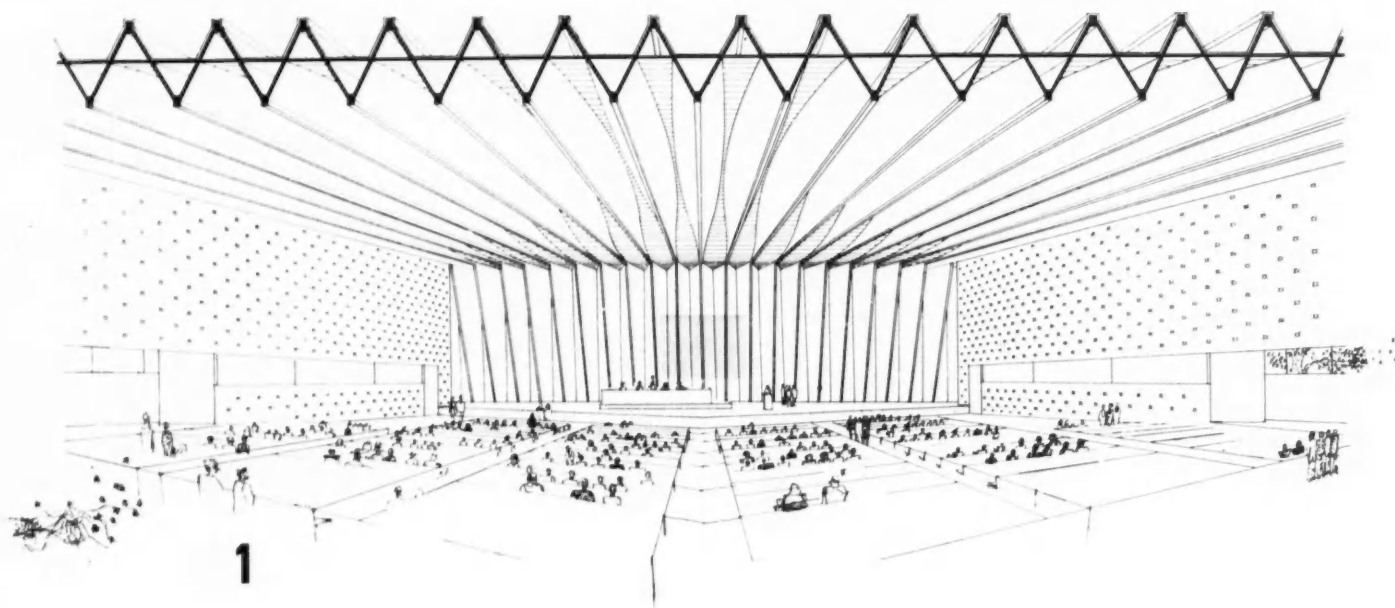
The grounds for the Unesco Headquarters building are very near the historic Ecole Militaire. The site is bounded by the Avenues de Saxe, de Suffren, de Lowendal, and by the Place de Fontenoy. This is a district with excellent transportation facilities, served by bus and metro lines.



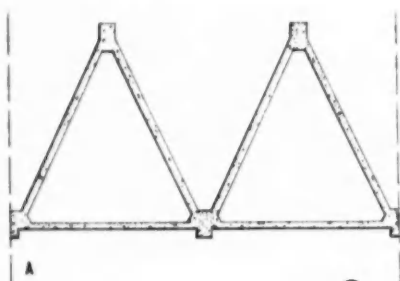
The plan for the Secretariat Building is Y-shaped, with curved facades at the juncture of the three wings. The curve on the north side completes the semi-circle of the Place de Fontenoy. As seen from the Palais de Chaillot or the Tour Eiffel, the mass of the Unesco project will balance the building masses east of the axis and, in completing the planned composition of the Ecole Militaire, the building fulfills its role of harmonizing with the past.

The main facade of the project, however, a large new Piazza faces southwest towards the Suffren-Grenelle district which, with its various

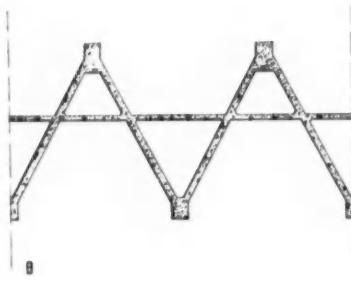
1. INTERIOR VIEW, PLENARY SESSION HALL. 2. LONGITUDINAL SECTION, CONFERENCE BUILDING. 3. DETAILS OF ROOF STRUCTURE. 4. DETAILS OF END WALLS.



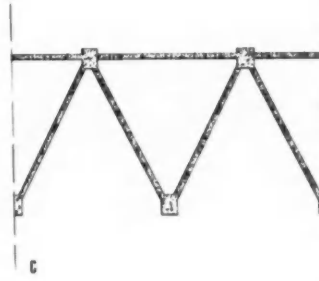
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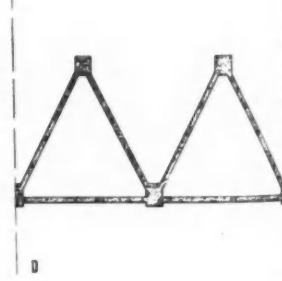
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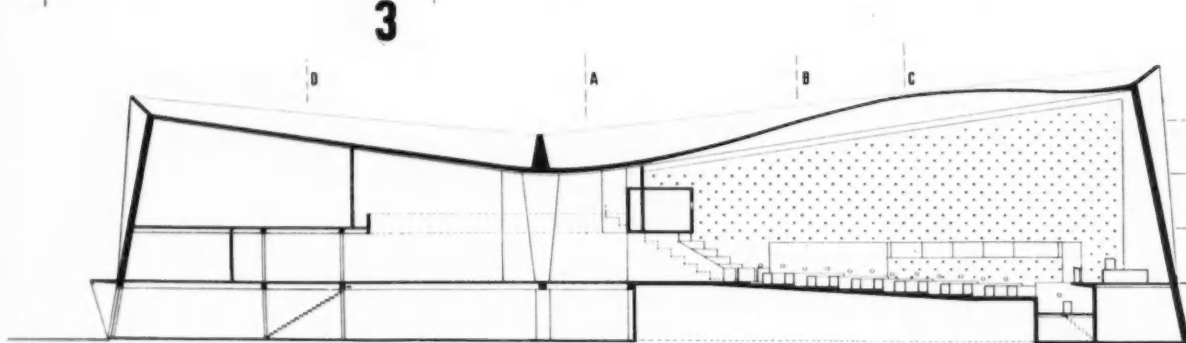


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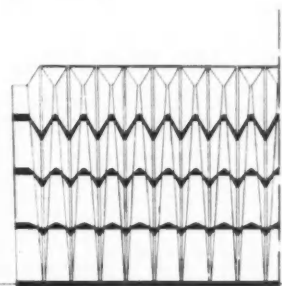


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4

obsolete buildings and its growing traffic arteries, will obviously be subject to large-scale re-planning. It may in fact be developed as a link between the cultural centre of the Left Bank and the expanding districts of Passy and Auteuil. Unesco's interest in the future may in a sense be suggested by the fact that this widest facade of the Secretariat Building, the great Piazza and the Conference Building look towards this new district.

BUILDING PROGRAM AND FUNCTIONS

The strict budgetary limitations on building and operation costs have been met by the following arrangements:

(a) Space for offices has been reduced as compared with the program of the first project. The available space has, however, great flexibility and can be easily rearranged; should expansion be required in the future a new building may be constructed in the areas between the Avenues de Saxe and de Ségur.

(b) The functions of the Plenary Hall have been limited to Unesco's actual needs, with somewhat reduced facilities for dramatic performances. Multiple uses for the commission and other meeting rooms have been developed, enabling the number of rooms to be reduced.

(c) Only small reductions have been made in

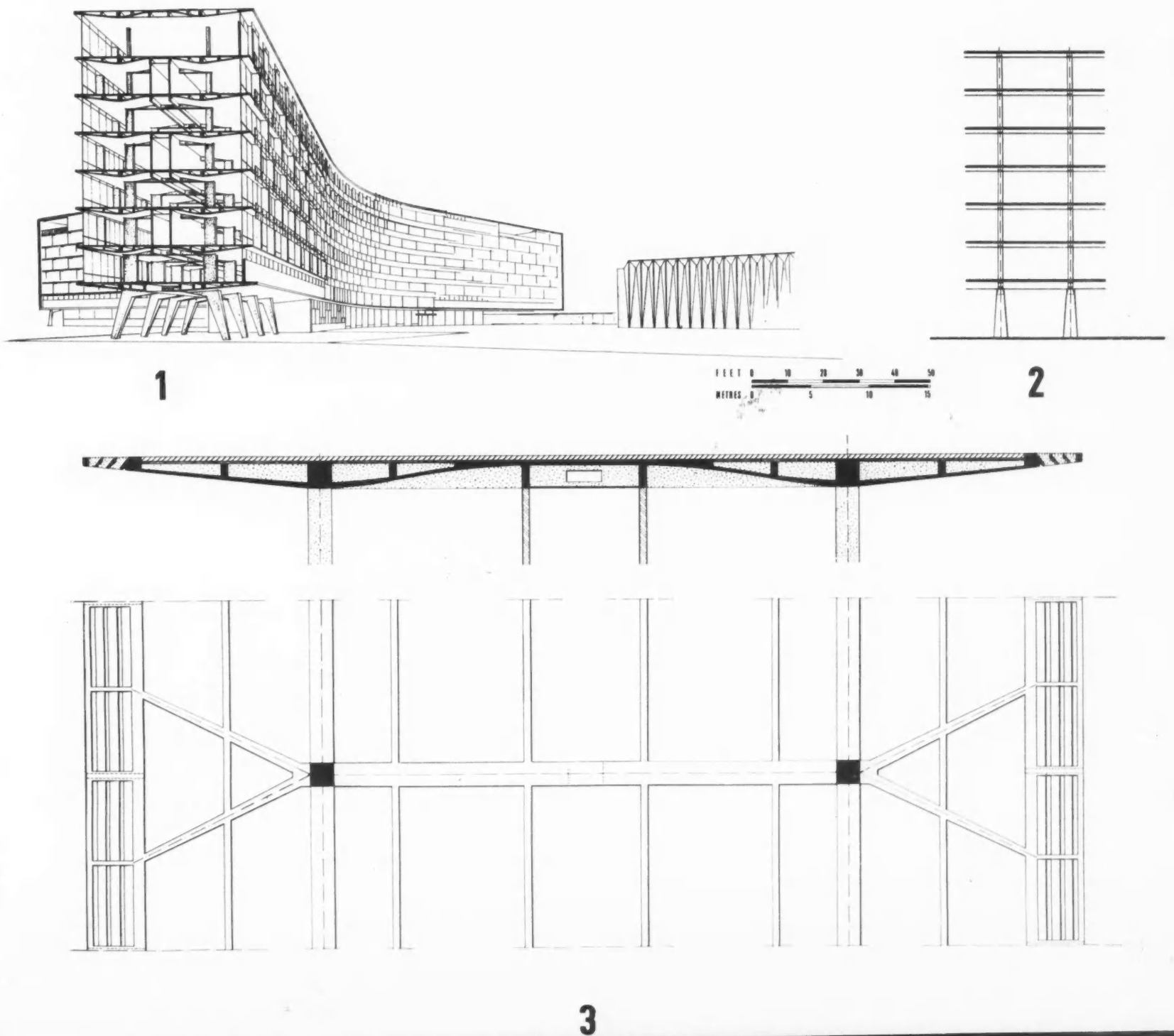
respect of the general services, so that in case of expansion they would be of adequate size.

(d) It was generally felt and requested that all working spaces should have natural light and ventilation and that the auxiliary spaces of the various departments should have the most direct connection possible with the departmental offices. This meant, in terms of planning, a concentrated grouping of the various departments with the shortest and least wasteful communications. This aim has been achieved by dividing the required space into only two main buildings; the Secretariat and the Conference Building. This arrangement

(continued on page 36)

END WALLS.

SECRETARIAT, 1. CROSS SECTION. 2. LONGITUDINAL SECTION, DETAIL. 3. STRUCTURAL FLOOR SYSTEM, DETAILS.





hillside house

BY WILLIAM CORLETT, ARCHITECT

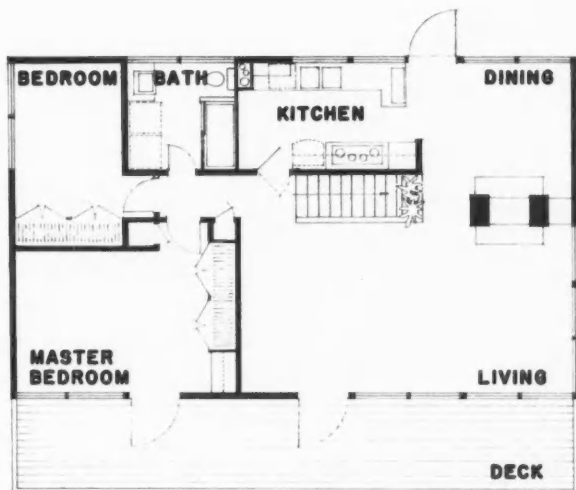
The site is heavily wooded and subject to the following restrictions: that no trees be removed and that existing contours be disturbed as little as possible. It is a steep hillside lot. Its 55-degree slope necessitated the utilization of a concrete grade beam and pier foundation system of reinforced concrete. The foundation cost was nominal, considerably below the cost of a conventional retaining wall and stepped footing system. The system utilized is insurance against sliding usually caused by excessive rains and sub-surface water.

The problem of providing a covered passage from the carport to the house is handsomely solved by the extension of the carport roof, paralleling the slope of the site, to the entry.

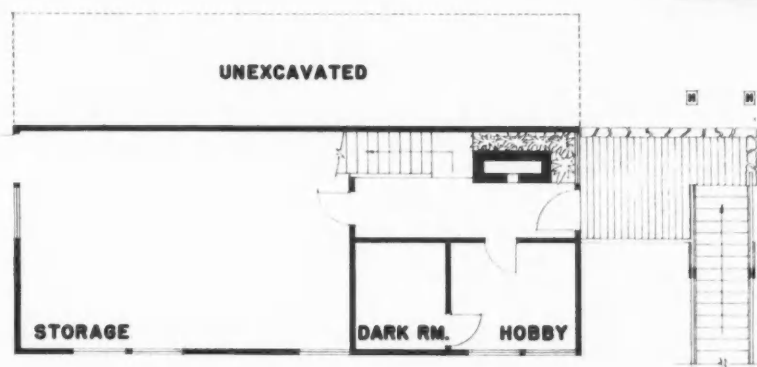
The house nestles into existing trees and required a minimum of disturbance to the site in its original natural state.

For further information on materials see page 36.





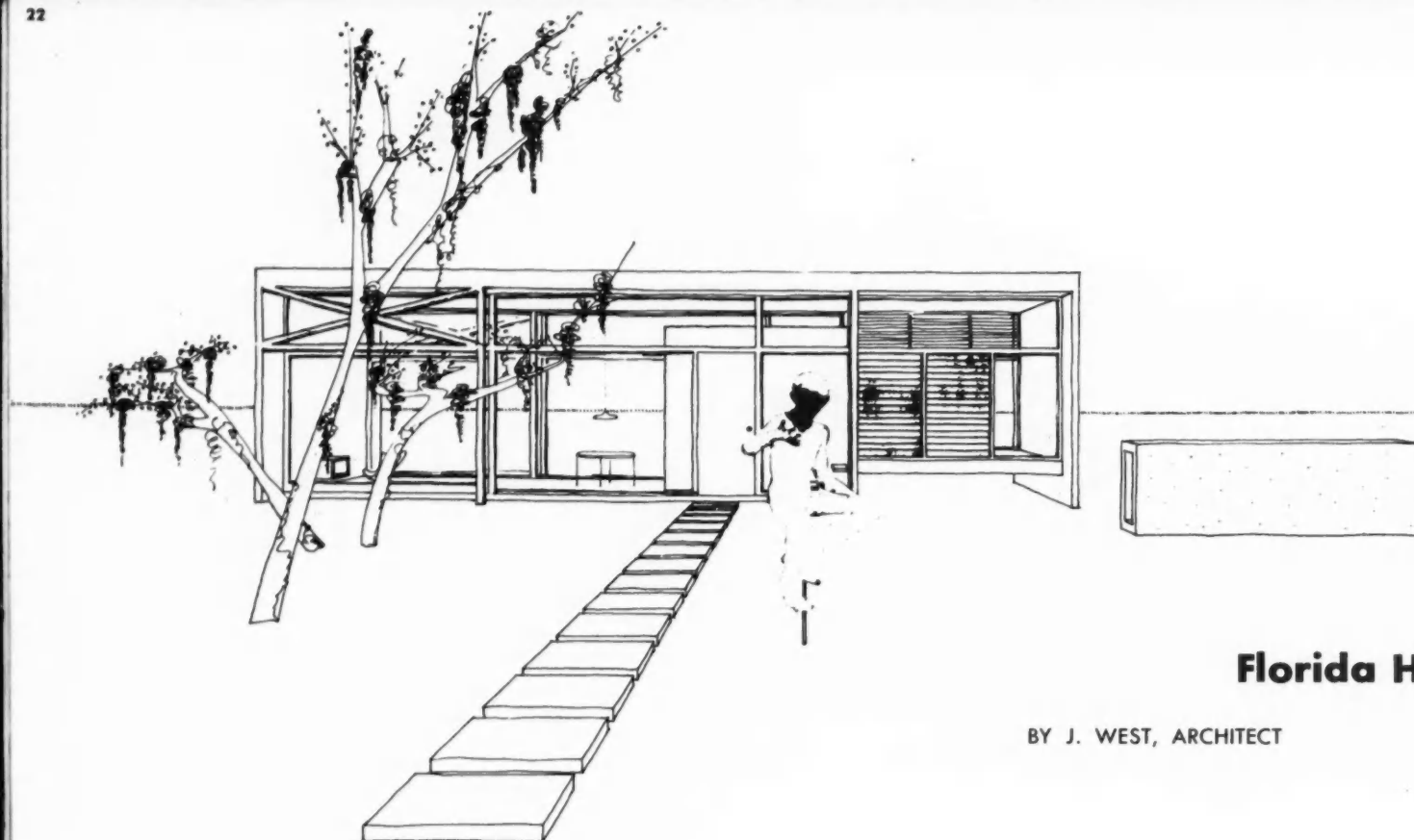
UPPER FLOOR PLAN



LOWER FLOOR PLAN

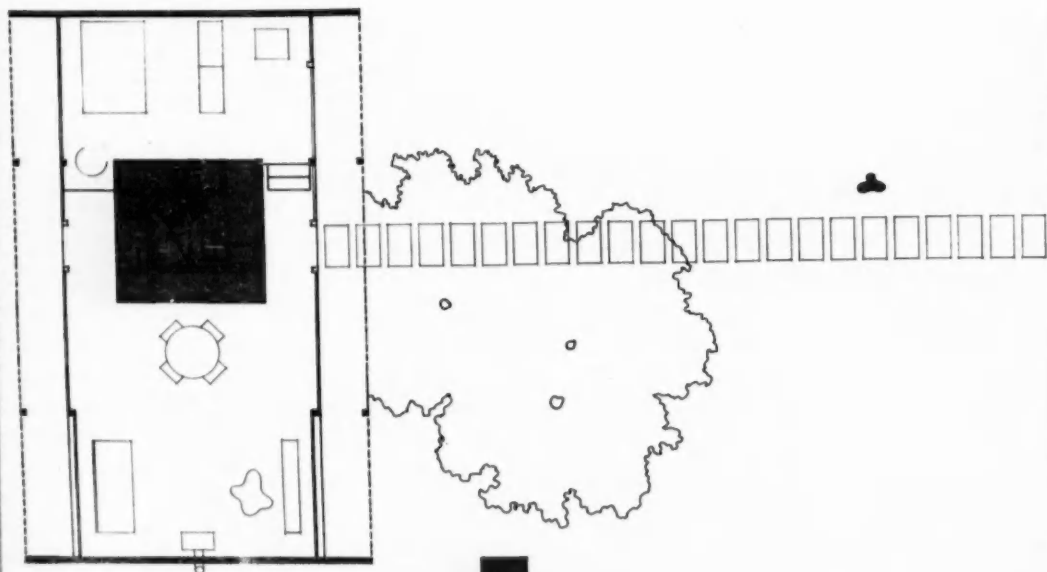
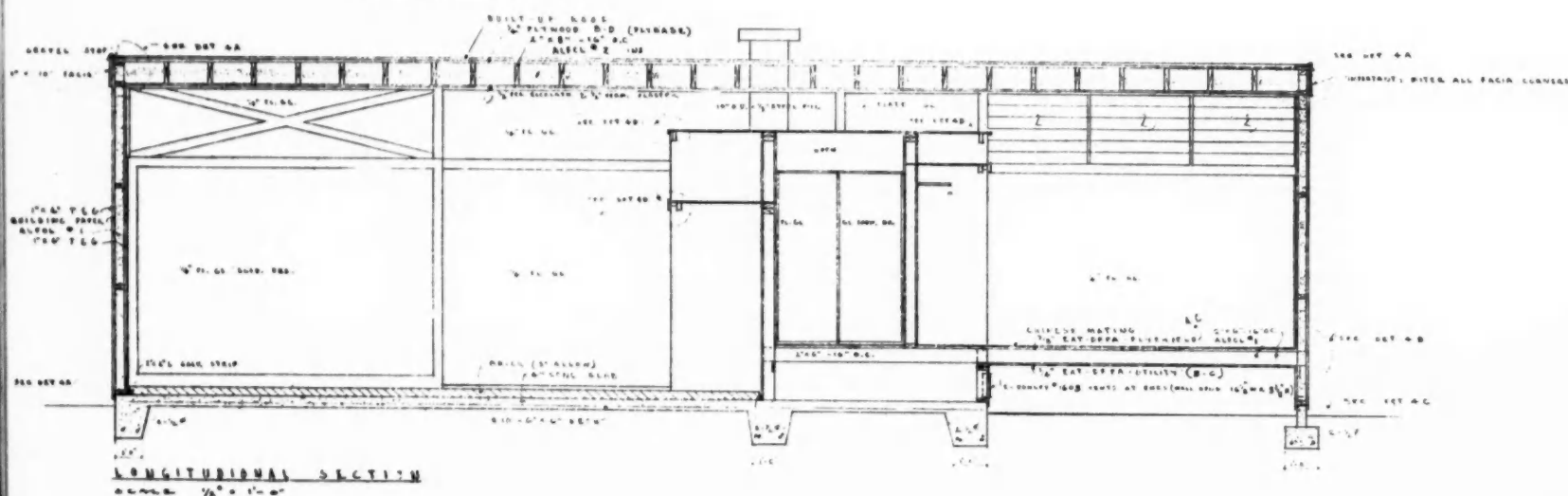


PHOTOGRAPHS BY ERNEST BRAUN



Florida House

BY J. WEST, ARCHITECT



This is a small house consisting of 574 square feet of virtually one space. A utility core containing bathroom, kitchen and storage divides this space into an entry, kitchen, sleeping and general living areas. The utility core stops short of the ceiling and the plumbing stack and bath vent duct are combined in the pipe between the utility core and the ceiling. The ground floor is brick on slab and the upper level is a wood floor covered with taped Japanese matting.

The narrow lot looks both to a clump of live oaks roadways and back to a navigable bayou through a thin line of green, young mangroves.

The house has two solid end walls of vertical cypress (the only walls which meet the roof) and a front and rear wall of glass. To combine ventilation and privacy, the sleeping area has panels of wood slat louvre windows painted brick color. There are glass sliding doors in the living area, white entrance door and soft blue utility core. All plate glass is draped in white silk in the living area and in heavy textured white in the bedroom.

The structural frame is rigid: 4"x4" cypress columns glued and bolted into longitudinal wood beams, and the X-braces consisting of 4"x4" are let in and glued to the columns and beams.



rental units

BY DOUGLAS HONNOLD AND JOHN REX, ARCHITECTS

It is proposed to build a group of these small houses to provide comfortable, attractive complete living units for a resort area, offering the comfort of a larger, more spacious dwelling. The location is a valley near the sea, surrounded on three sides by wooded hills. These units will in some cases have two bedrooms and in others three. Garaging is not a factor, although a provision has been made in the plan for a space that can be either a carport or a porch.

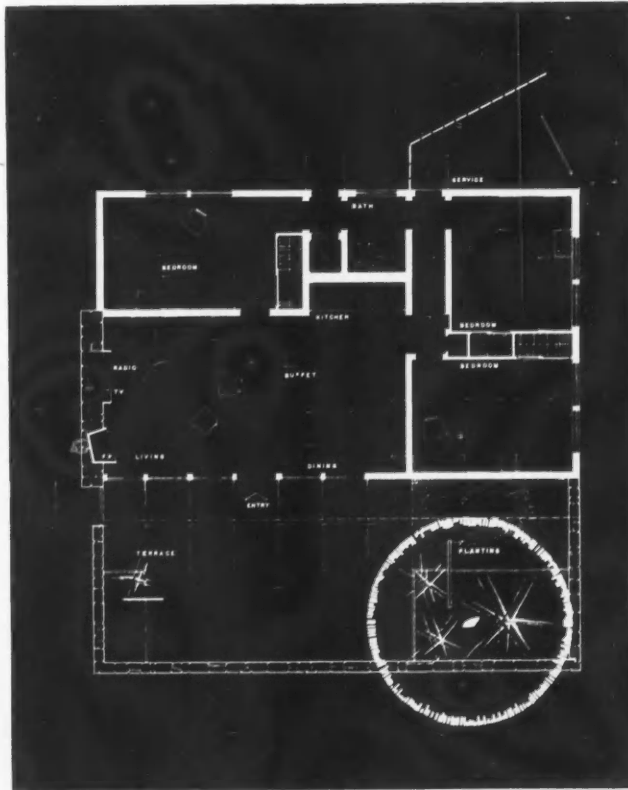
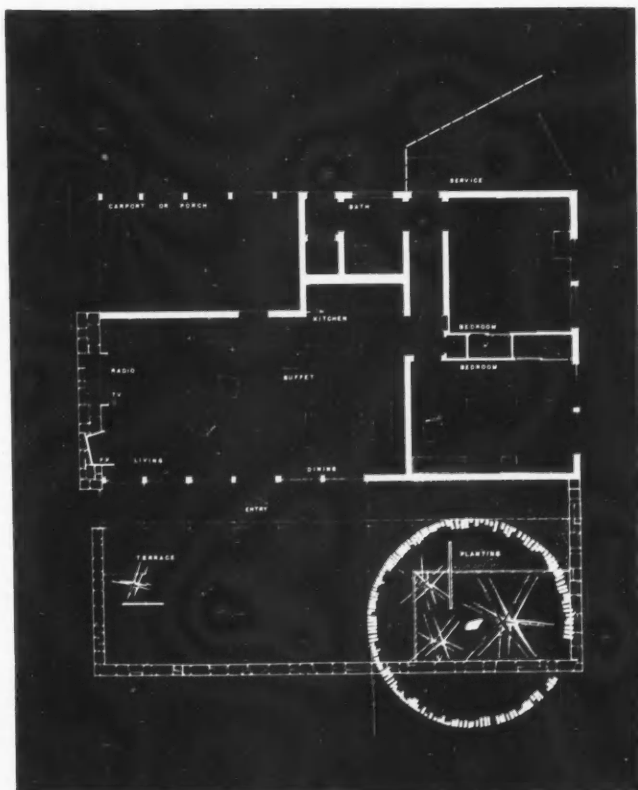
Sizes of the rooms have been reduced to a minimum. The two-bedroom house has an area of 885 square feet without the carport, while the three-bedroom house has an area of 1075 square feet.

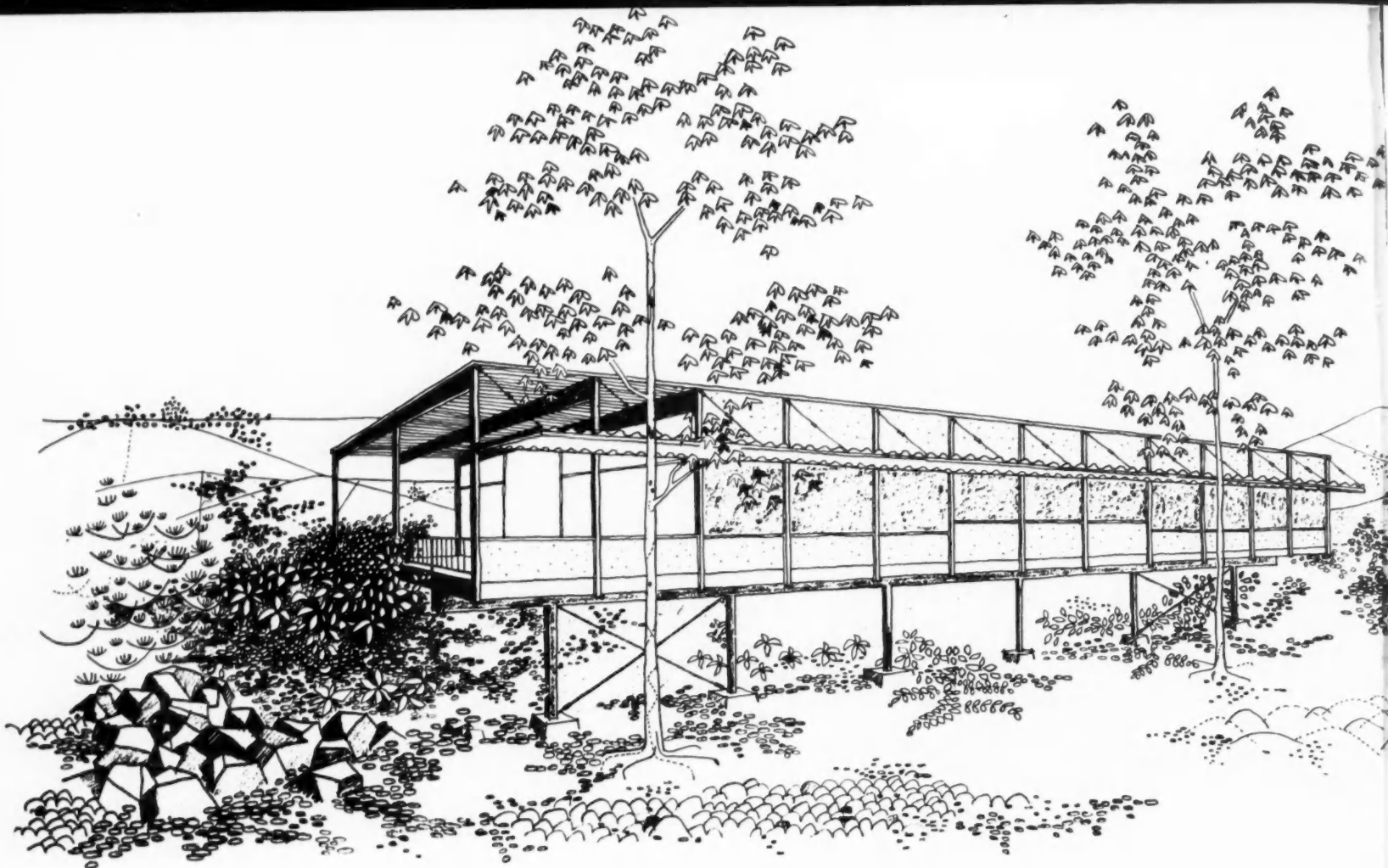
The location is near the ocean. Living is informal and a snack bar is provided adjacent to the kitchen area for buffets or meals. Outside access to the shower is provided for swimmers.

The construction will be open beams with exposed wood sheathing. Exterior wood walls are to be redwood plywood in 16-inch strips with battens. Interior painted walls are to be of dry wall gypsum board with taped joints.

The house is built on integrally colored cement slab. A natural stone is available at the site for the fireplace wall, patio walls and outside paving.

It is intended to use stock materials throughout and by the proper use of these materials with color and site orientation to provide privacy and comfort for the guests.



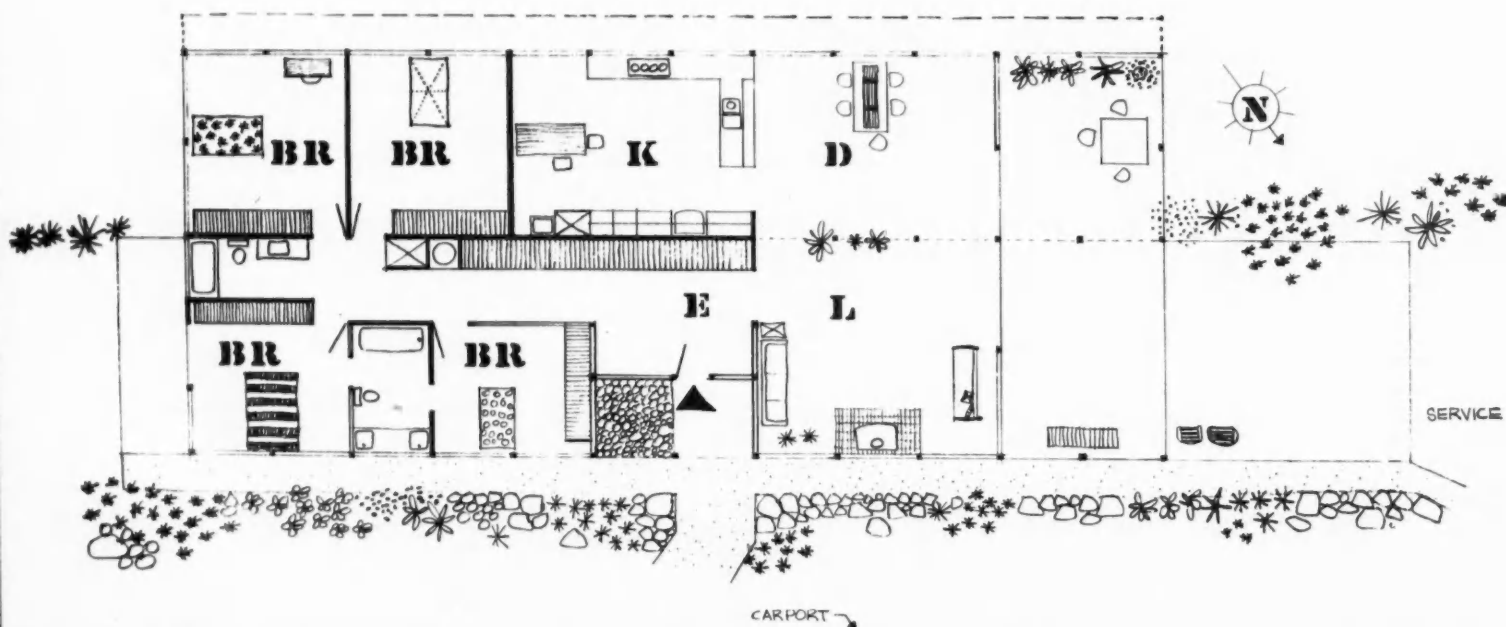


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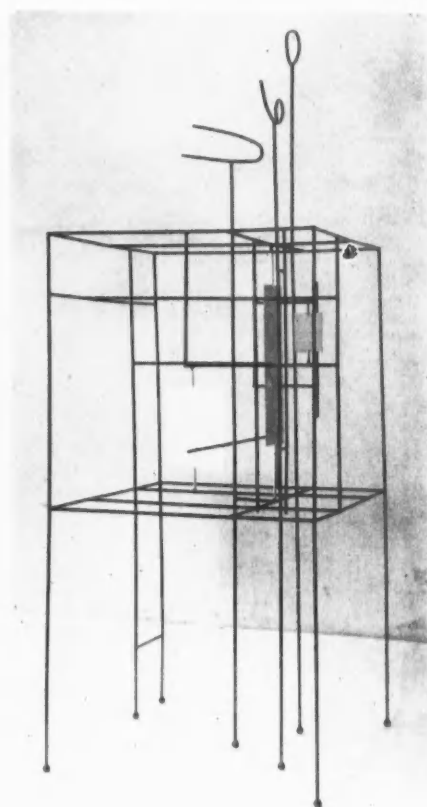
small house

BY KIPP STEWART, DESIGNER



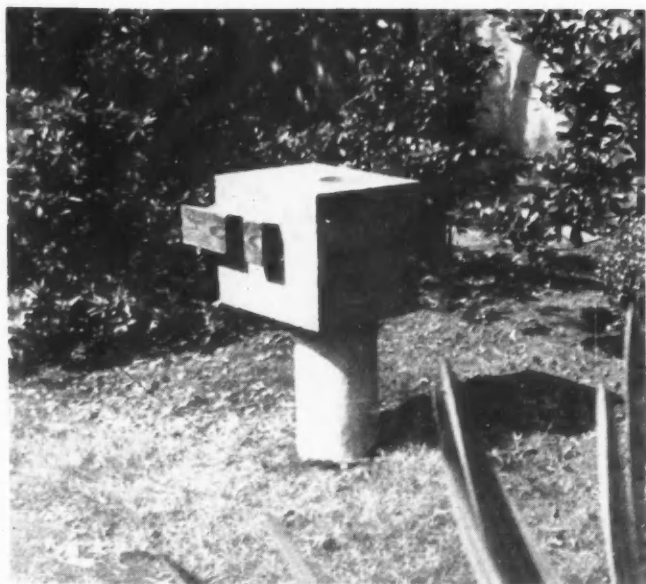


"Object with sight"—Tsutomu Hiroi



"Modernity"—Tsutomu Hiroi

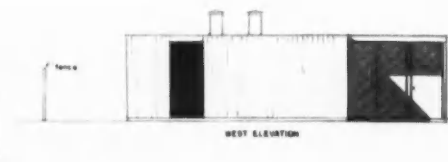
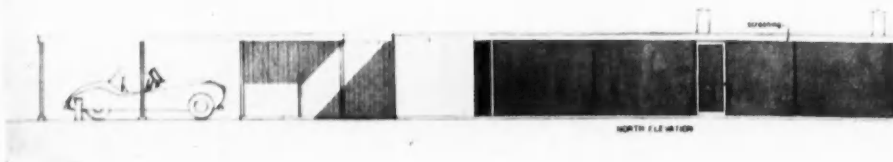
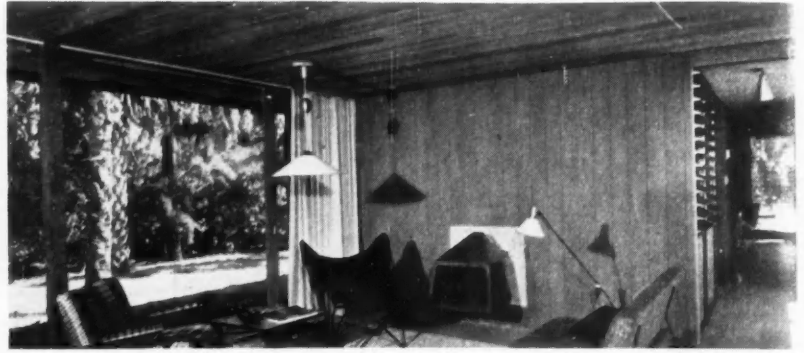
Material from the Tokyo Art Gallery Courtesy Isamu Kenmochi



"An Oblivion"—Tsutomu Hiroi
On the campus of Tokyo Gakugei University

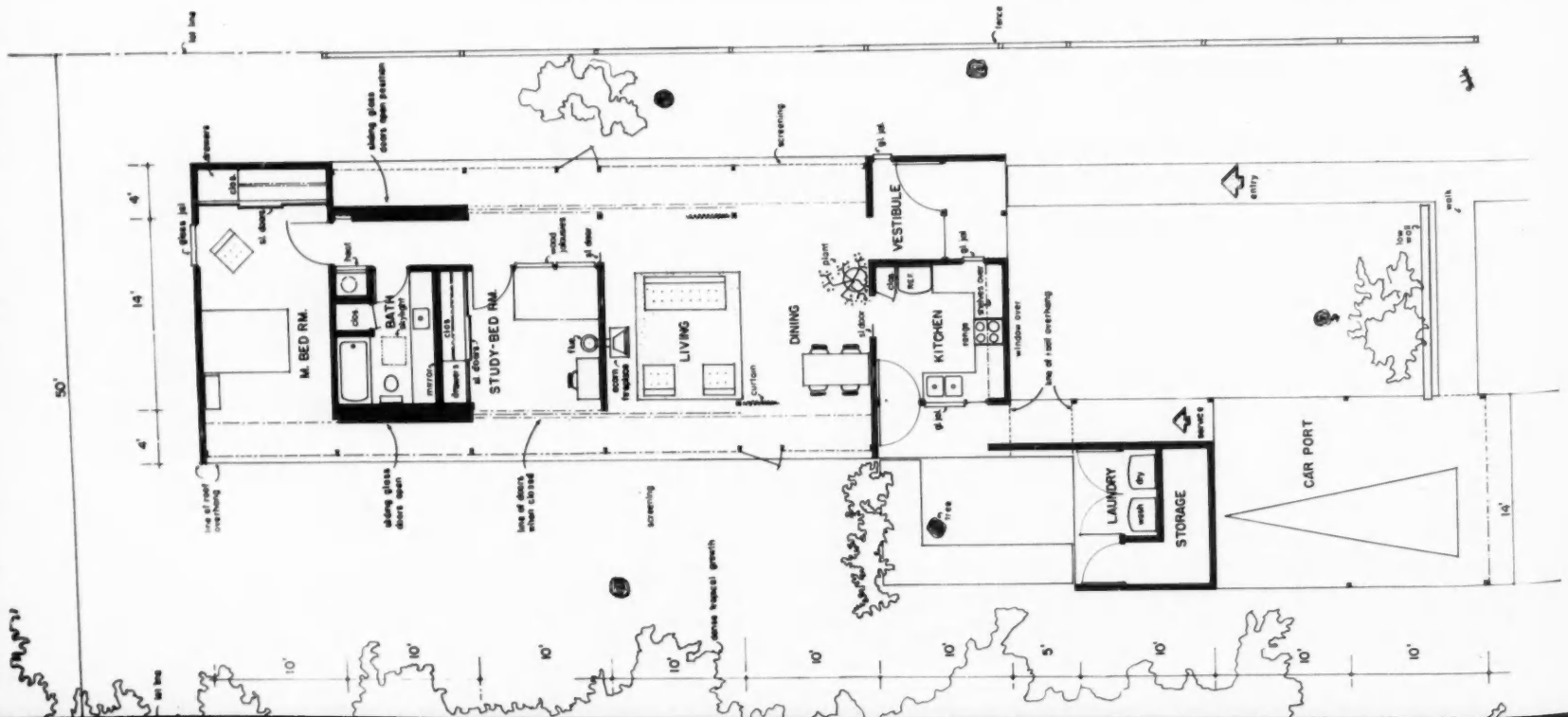


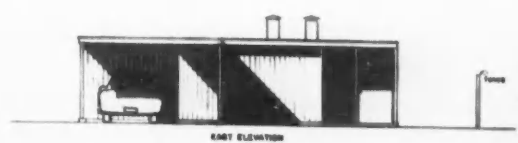
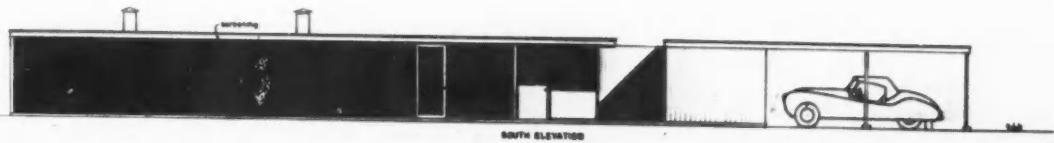
"Mother and Child"—Tsutomu Hiroi
On the campus of Tokyo Gakugei University



House by Gene Leedy, Architect

This is a small house built for speculation in Florida. The objective was to build a climate-wise house in a semi-tropical area, requiring little maintenance and household effort. The design emphasizes the free feeling of general outdoor living. In the warmer season, the glass doors on the north and south sides slide out of view; in the colder season, the doors enclose a more intimate area heated by a central space unit. Privacy is assured by the louvered fence on the north and dense tropical growth on the south. The interior as well as the exterior of the house is composed by 1" x 6" T & G cypress siding stained in warm tones of gray. Trim, door jambs, jalousie frames, and dining area wall are stained in a soft redwood providing a mild relief from the gray. These elements are complemented by the light and dark grays of the terrazzo floor. The structural system is composed of four 2" x 6" spiked together and supported on 4" x 4" wood columns placed 10' 0" center to center. This method of supporting the roof has freed the walls and given more complete unity to the exterior. The columns rest on a reinforced concrete pier which transmits the load to the firm wet sand and at the same time anchors the concrete slab floor unit. A section of the structure shows a very simple conception of form; placement of the glass doors dictated the length of the overhang. By placing the plastic insect screen on the edge of the overhang and extending the floor to the overhang on each side, a very important visual though less functional space was created. This method also eliminates the usual complicated sliding door and screen unit on the same track. The acorn fireplace flue in the study was wrapped in aluminum and left exposed. All of the wood flush doors extend the full 7' 6" ceiling height from the walls and ceiling by a simple rabbetted 2" x 4" frame expressing each wall and door unit as a rectangular form.





ART

(Continued from Page 7)

Although they include some of his finest achievements, it is in Léger's middle period figure paintings that we most often run into difficulties. These difficulties may have nothing to do with painting, with plastic values, but they have a great deal to do with art. They result from an attitude toward man that Léger shares with a great many other contemporary artists. Briefly stated, this is the belief that, for the artist, man is only subject matter, a statistical phenomenon on a par with other statistical phenomena—an element of design. In my opinion this is an untenable, outdated dogma, a hangover from Hegelian thinking which has been thoroughly demolished by the existentialists and psychologists—though many artists still seem not to realize this. Instead, they hang onto the fiction that artist and spectator alike may legitimately concern themselves only with plastic values, that the experience which occasions, and is occasioned by, the work of art is exclusively esthetic, that only the esthetic sensibility is involved in the production of works of art.

Even if it were desirable to split off part of the mind in this way (in effect, to make an autonomous complex of the esthetic sensibility), it is simply not possible, this side of out and out schizophrenia. It is not possible to create or to fully experience a meaningful abstract work (a Mondrian, Vantongerloo, Kandinsky or Gabo) in this way; still less is it possible where figurative work is concerned. And yet, even today, there are persons so naive about the operations of the mind, so unconscious of their own psychic processes, that they imagine one can make (or look at) works of art with everything but the plastic sensibility shut off, not realizing that all parts of the personality are engaged constantly, if unequally, in everything they do.

Going back to Léger. Before the dogma that "one may consider the human figure not for its sentimental value but only for its plastic value" hardened, he produced several superb paintings (*Nude in the Forest*, *The Wedding*, *The Woman in Blue*, among others) in which the human image was still not completely robotized and deprived of all meanings except the "meaning" of the machine.

I should perhaps note at this point that I do not question the truth (pretty obvious, after all) that the life of a work of art is different from the life of life, of reality. But there is an intimate connection, a kinship between them, whereas there is none, yet, between life and the lifeless, between forms that grow out of man's deepest center and machine-made forms—even when the latter are fanciful and only simulate machine-made forms. What is involved here is simply the question: should man, whose full consciousness of his own law is still in the future, try to assimilate himself, either in daily life or in art, to the law of the machine?

And I do not question the classicist's impartiality and detachment before his material. But to maintain an impersonal, ego-surrendering attitude toward one's material is one thing: to depersonalize, dehumanize and sterilize it is something else.

Intermittently through the years Léger's feeling succeeded in bypassing his dogma and in imparting life to his monel metal muse. In such paintings as *Three Women* (the three Fates, perhaps?) and *Woman with Book*, Léger's lady stares out at us with hieratic solemnity. But what a sad, stiff, mindless creature she is in *Adam and Eve*, standing there holding her hair down on her head with a massive hand, while her proletarian mate, who wears a striped bathing suit and a heart tattooed on his arm, makes with the snake.

One of the last, most meaningful and moving works in the exhibition is a replica of the central section of the stained-glass windows Léger designed for the Church of the Sacred Heart at Audincourt in 1950. Stained glass is a "natural" for Léger, incorporating all the elements of his art: incandescent color, frontality, and bold segmented shapes. In this section of the window, the terrible instruments of the Passion are depicted and—surprising intuition for a man whose art has so often been a rediscovery of the material commonplaces of daily life—strangely they resemble keys. On second thought, given the honesty and fixity of Léger's gaze, it is probably not surprising at all.

Late in November a selection of 35 paintings by 35 "Younger European Painters"—young in reputation if not in years—opened at the Solomon R. Guggenheim Museum. Later, in the spring, the museum will hold an exhibition of "Younger American Painters," personally selected (as this one was) by Director James Johnson

*Léger. See Katharine Kuh, op. cit., p. 35.

Sweeney. The purpose of these exhibitions is to introduce to the public the work of gifted, lesser-known artists and to enrich the museum's collections by purchasing a large number of the paintings shown.

In assembling his European show Mr. Sweeney travelled to England, France, Ireland, Belgium, Italy and Germany, visiting galleries and studios in each country. He is emphatic in pointing out that he has not attempted to present a survey or cross-section of painting in Europe today but a sampling—one man's anthology. And he is wise to make this point for with it he forestalls the carping and captious irrelevance that passes for comparative criticism among those who prefer controversy to understanding. I am sure the reader is familiar with the sort of thing I mean: "Why are there no neo-Xist works in this show? No paintings by Y and Z?" And, summing up his disaffection, the critical visitor sometimes concludes: "No one in Butte paints like M. Therefore M. (and the members of the Hohokus School collectively are better than the painters of Butte."

No, Mr. Sweeney has given us little opportunity to make invidious if reassuring comparisons. We can hardly generalize about English, Italian or Belgian art on the basis of the two or three examples he has chosen of each. Nor, when each artist is represented by one work—in several instances atypical or transitional—about individual contributions. We are forced to consider the paintings as we should: as individual works of art.

Just why people should insist upon comparing the vanguard painters of Paris and New York as if they were entries in a livestock show, or as if it were necessary to establish the superiority of one or the other city as a fountainhead of creative endeavor, frankly mystifies me. The age of local schools is passing. We have no Venetians and Florentines, no English Lake Poets. Today the roots of art extend to all parts of the world, and the truly modern artist thinks of himself, at least during working hours, not as American, German or French, but as a citizen of the world, engaged in producing world art.

He has no choice in the matter, really, for the characteristics of his art are no longer determined exclusively, or even significantly, by a genius loci but by world currents of thought and feeling. Not that I deny the existence in art today of minor regional differences—though no one to my knowledge has yet come forward with a cogent definition of the difference between, say, the French and American variants of abstract expressionism, or with a generalization which would do justice to the variety and complexity of the art of these countries. But I do deny the importance of regional characteristics in understanding, and certainly in evaluating, a modern work of art; and the tabulation of regional characteristics, part of a critic's job in the past, is today a job for statisticians and demagogues.

I was able to see only 28 of the paintings in the Guggenheim show; the rest (including those of the Belgians, Mortier and Mendelson) were still enroute. But I saw enough to conclude that in many respects this was a group show like other group shows. It contains, for example, a number of paintings which are characteristic but weak—as I have observed before, many modern artists are seen to advantage only in one-man shows. Perhaps this is so because many of them are "series painters"; a single example of their work is apt to seem incomplete, like a chapter torn from a novel.

The exhibition also contains a certain number of academic paintings—completed statements lacking inspiration. It contains paintings which surprise, being unlike their authors' earlier works. It contains a large number of good but unspectacular paintings. Such works make up the landscape of art in every period—the plain on which we live, for though we need the mountains we cannot live on them all the time without becoming mountain sick. But the Guggenheim show is unlike most shows in one respect: it contains three paintings which are quite superb. To me, this seems like a very high proportion.

Not all the reputations here are young, and I will start out with the better known among them: Jean Bazaine, Vieira de Silva, Ubac, Lansky, Lapicque, Hartung, Manessier and Tal Coat.

I was disappointed in Bazaine's painting. Bazaine is an abstract impressionist; a painter of imaginary landscapes, of rolling, interweaving color-forms which express his sense of the rhythmic identity of man and nature. The example in this show (dated 1951) suggests a somber frozen landscape, an aerial view of splintered black and dark blue shapes on a grey and pale blue ground. This is all very well but Bazaine's earlier work shows a love of undulation, of rich,

glowing colors and luxurious substance. One suspects the austerity and brittleness of this frozen landscape may have crept into the painter's spirit and stiffened his hand. Of course, if he has to paint the winter—the dark night—that is his privilege and fate; but in that case I would say that he has not yet acclimatized himself. The ice that freezes also sparkles, and nature does not die but hibernates; the sparkle and the sense of life in its involuted phase are missing from this painting.

Vieira da Silva, too, seems to be in a transitional phase. The intricate tessellation, the orderly maze of longitudinal lines leading the eye into the distance—a concept she had made uniquely her own—are missing in this 1953 example—rubbed away or partially obscured as by a thick white mist. The eye, no longer led, travels slowly by itself horizontally across the canvas. The broken lines suggest the foundation walls of a ruined mansion seen from above. All this adds up to a gain in delicacy, mystery and romanticism, and a loss in cohesiveness and impact.

Raoul Ubac's abstract impressionist painting, *The Forest*, has a lot of geometric Klee in it. It also reminded me of some of the late Bradley Walker Tomlin's paintings, though it is more somber. The broad, irregularly spaced bands and rightangles on the surface are dull black; the large, overlapping, receding planes in the background (which Tomlin did not use) are grey and dark green.

I would call André Lansky an abstract expressionist and colorist. There is a touch of Masson and of Klee in his art; color of a kind one also finds in Kurt Roesch. He uses paint lavishly and there is a faintly barbaric bravura about his work. I think he is a very good painter, but I am not sure that he has brought the deeper levels of his personality into play yet.

Charles Lapicque is a colorist, too—out of the fauves and Matisse. He fills his canvas with an arabesque of abstracted natural shapes: vegetable and vermiform. For him the order of art seems to mirror that of nature. An unending rhythm pervading all of space joins his forms in lively dance. At bottom he is a linearist, so that in distributing his colors and adjusting their balance, he uses color lines rather than color masses. As with Matisse, his art is decorative (in a good sense) as well as expressive.

Hans Hartung, demon of the Palmer Method, spreads a few rec-

tangular washes of strong color on a white canvas and then, dipping his brush in black, goes to work like Rimsky-Korsakoff's bumble bee. He is indeed an extraordinary calligrapher: if lightning flashed across the sky by loops instead of by leaps, its tracks would resemble Hartung's line. And he is very musical. Unfortunately, he is also as facile as he is gifted, in both his brushwork and his ability to evoke atmosphere. What Hartung could do if he would really get to grips with something! (But perhaps he has in other paintings.)

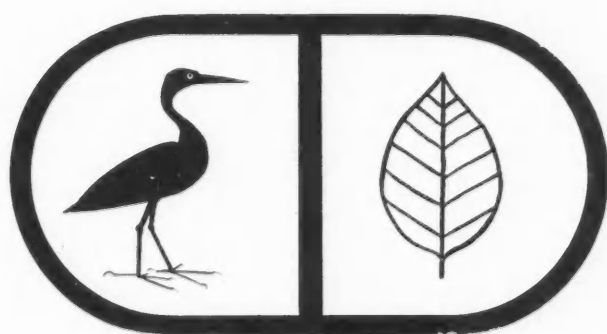
I liked Manessier's small *Study for Games in Snow* much more than most of his small paintings. Too often they are like studies for later, larger canvases—interesting enough, but a little unfinished and inexpressive, as if the artist were rehearsing and saving himself (his rich symphonic color sense) for the performance on opening night. This is a splendidly painted little composition: an expanse of soft, iridescent, mother-of-pearl color, cut away in places (like a stencil) to reveal a black background. It is a highly ornamental painting—like a Melanesian shield.

Very close to this artist's work—much too close, I thought, but otherwise one of the most ingratiating paintings in the show—is Singier's large canvas of sharply defined grey, black and blue shapes on a glowing orange-red field.

Pierre Tal Coat's painting is hallucinatory: a delicately poetic organization of color sensations as ethereal and evanescent as the mist over a glacier. More specifically, it is a discontinuous pattern of wedges of pale amber, spaced at irregular intervals, diagonally and horizontally across an ivory ground. Tal Coat's painting reminded me of Cézanne's late, almost abstract watercolors, and of certain Chinese haze-scapes. It is the best example of his recent work that I have seen. Sometimes his images are too fragile to seem quite real—or realized—so that one wishes he would call on the strong structural sense he showed in earlier work.

Some of the other gifted painters living in Paris and represented in this show are: Francois Arnal, atavist, compiler of signs and inscriptions, whose complex pastiche of mineral-corpusecular textures needs to be pruned or synthesized more fully; Jean Degottex, abstract expressionist, colorist out of the fauves, who fills his canvas with bright whirling ribbons of color, much as Tworok did a few

(Continued on Page 32)



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LOS ANGELES

ART

(Continued from Page 31)

years ago; Jean Deyrolle, nonfigurative, intuitive or "permissive" painter, who, with a variety of dissimilar formal and plastic elements creates a metaphor for some complex state of consciousness; and Georges Hillaireau, a lyrical artist with a love of rich colors and textures, who works a little more directly from nature than the others, simplifying, combining and transposing the forms of the visible world freely in conformity with natural order.

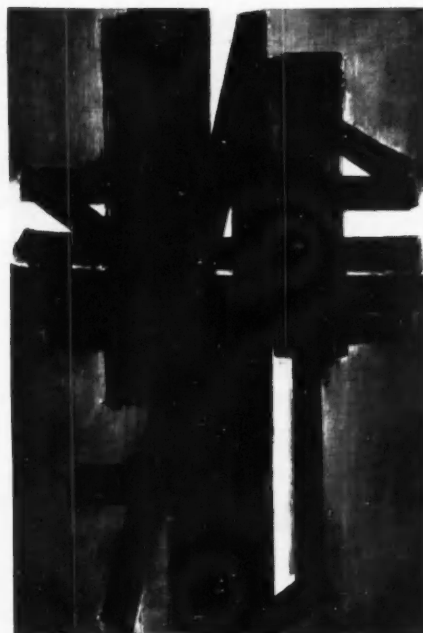
And though the exhibition is not a cross section, it includes at least a few examples of other trends in modern art: Simon Hantai's surrealist vision of a deliquescing world of lady-monsters, "clear form" paintings by Vasarely and Poliakoff; a constructivist composition by the Spanish artist Palazuelo, reminiscent of Ben Nicholson but less chill in color—one of the best paintings in the show.

Italy is represented by Capogrossi (black, red and blue machine-age pictographs—like grip-tooth combs or buckles—on a yellow field) and Burri. Burri is having a one-man show at the Stable which I will get around to presently. The example of his work at the Guggenheim Museum is original and unpleasant: a collage, or patched expanse of burlap with a long livid scar—souvenir of some spiritual appendectomy, perhaps—running down the middle.

Germany is represented by two of her most gifted and best-known modern artists: Fritz Winter and Willi Baumeister. In Winter's painting, shapes at once vegetable and larval writhe under an eclipsed sun. It is a somber work, full of the mystery of primordial natural processes. Baumeister's composition is mysterious, too, but in a different way. A large black shape trailing strips of bright color floats on a pale grey ground. Is it a man-made object—an ancient stone tablet buried for thousands of years, perhaps—or a strange clod of earth? Whatever it is, living tendrils are sprouting from it. There is a certain amount of Klee and Miró in this painting, but more of Baumeister himself.

William Scott of England (whose watercolors were among the best in the international watercolor show held by the Brooklyn Museum this spring) contributes a large austere work which, in color and form, is reminiscent of certain paintings by Robert Motherwell, though more severe and rectilinear. Probably Scott is closer to the "clear form" painters than he is to the American. It's a good painting but too simple a form to hold one's interest.

And now the three most powerful, original and significant works in the show: those of Riopelle, Soulages and Mathieu.



Soulages' Picture

Soulages takes a brush, five inches wide I would say, charges it with black paint and draws it with steady, sweeping strokes up and down the center of a vertical canvas, from side to side and diagonally, thus creating a multiple-cross figure extending to all four edges. The spaces around this figure are filled with smoky grey-brown and white. Very simple, but he does it with great authority. What is more important, he succeeds in investing the painting with a sense

of somber exultation and with the mystery that surrounds numinous figures and events. At least in this work, Soulages has the power to command and to silence. Such power carries considerable responsibility with it, for the artist who has it is able to cut through the spectator's merely plastic sensibility to much deeper regions of the psyche. But we can see from the manner of his execution that Soulages goes about his work in a punctilious, responsible way.

Riopelle's painting is large, horizontal, and resembles some of Pollock's more recent compositions. But Riopelle does less with line and more with color, and the reference to the external world, to nature, is more overt. He lays on his color—deep reds, greens, blues and blacks—very thickly, layer on layer, with short choppy strokes that are sometimes parallel, sometimes diagonal to each other. Over and among these colors he throws a tracery, a torn web of sparkling white lines. The final result is quite magnificent: a sort of tapestried richness of substance. For me the painting has the feeling of a dense forest at night with the blue night sky showing through the thick leaves and branches. This is not surprising perhaps, this feeling for the green wilderness, because Riopelle comes from Canada where he worked for a time as a trapper. On the technical side, one thing I found especially gratifying about his painting was the interplay of instinct and craft-knowledge that it manifests.

Mathieu's painting as well is large and horizontal—a vast ex-



Mathieu Painting

pense of black, crisscrossed and punctuated by swooping, swirling white and scarlet lines of paint squeezed from the tube. It has the crackling excitement of a fireworks display. But something much more important than an exciting optical experience is going on here.

Undoubtedly Mathieu has a strong sense of theatre—by which I do not mean that his paintings are theatrical. For in what vast theatre, through what illimitable darkness do these long lines whip, snap, spiral and spin with such astonishing tension?

Mathieu is a very serious artist with great perception as an artist. The fact that he likes to give out horrifying pretentious and quite unenlightening statements about his work, written in a quasi-metaphysical, quasi-scientific, quasi-philosophical jargon all his own should not mislead us. It may tell us something about the man; it tells us nothing about the work. Mathieu is a seer, not a thinker. We may choose to ignore his analyses, but we should not ignore his revelations.

Like every artist worthy of his calling, Mathieu is concerned with reality—with the nature of existence. He does not, as many fine artists do, concern himself with existence under its immediate aspect: the life and appearances of this world. He is one of those artists who, inspired (or vindicated) by the discoveries of modern physics and psychology, or by the ideas of Vico, Heraclitus and Lao Tse, are concerned with existence under its cosmic aspect. Among the painters in this category, the most profound and seminal contributions, in my opinion, are being made by the followers of Mondrian and Malevitch on the one hand; and by artists whose work stem from Kandinsky's improvisations of line and color on the other. Here I have in mind Mathieu, Riopelle, Pollock and another American pioneer, the insufficiently recognized painter, Knud Merrild.

(Continued on Page 34)

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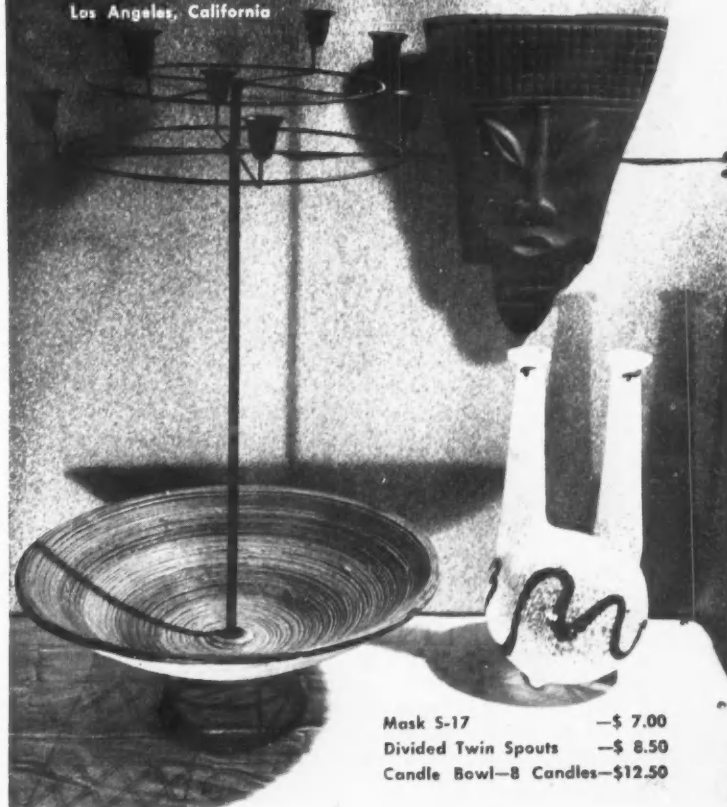
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MUSIC

(Continued from Page 10)

values which appeared in the course of a composition indicated its movement."

Such is the substance of the argument, expanded in the course of the book, concerning a matter that has otherwise remained foggy until the present time. Those of us here who have been studying the performing conventions in music of this period with the view to bringing these conventions into integrated use in performance have been aware of a relationship among these notational factors which determine rhythm and tempo, as well as such additional factors, to which Mr. Rothschild devotes less care and space, as the opening embellishment of a composition and what Arnold Dolmetsch called its "rhythmic alteration."

Briefly, Mr. Rothschild's argument holds that during the 16th, 17th, and part of the 18th centuries, the so-called Baroque period of music, time signatures (called moods or signs), in relation with the value of the principal note in the movement, indicated not so much an absolute tempo mathematically increased or decreased in speed but a mathematical increase or decrease in the number of beats within the measures accompanied by a slight alteration of tempo in the opposite direction. If the number of beats increased, as in a closely ornamented variation, the tempo became slower; if the number of beats decreased, the tempo became faster. Thus accentuation and alteration of the rhythmic pattern, supplemented by some change of tempo, governed the pace of the musical design.

If this argument be accepted, the unrealistic and destructive tempi enforced by us upon the old music because of our misreading of its time signatures may be done away with. And the significance of altered rhythm and the meaning of such seeming tempo rubato as Frescobaldi calls for in his preface take on prime importance.* At one stroke a revolution is effected in our playing of the older music.

Such an understanding explains the great variety of time signatures used by composers before 1700. After that time the variety of time signatures was in turn modified by the use of Italian tempo marks, the qualifying words that we nowadays print on our programs as if they were the titles of movements—so far does the misuse of a misunderstanding carry us! Thus *adagio* increased the number of beats in the measure in order to stress the second part of the time unit, which stress could be shown by no other means. *Largo*, with the same stress-pattern, indicated a longer holding or intensification of the off-beat accent. *Andante*, contrariwise, reduced the intensity of the beat (also smoothing any altered rhythm) to emphasize the continuity of tone and line. *Allegro* and *presto* reduced the number of beats in the measure, *presto* at the same time increasing the speed. These rules were good except in France, where similar rules evolved with the use of French terms.

Mr. Rothschild claims that still another change occurred around 1750 with the triumph of the *gallant style* and acceptance of the verbal tempo designations as each mathematically absolute, within its range of speed, as one sees them today on the face of metronomes. Though I accept the fact, I would point out that the classical composers, notably Mozart and Beethoven, still relied on the older method of subtle increase or decrease of beats within the measure, while writing time signatures according to the newer system. Inward increase or decrease of beat to clarify a slow movement or give a fast movement pace is evident in Toscanini's conducting of classical music, though I would hesitate to guess how consciously he adheres to the practice as a deliberate convention. I myself became aware of the convention years ago, without having any idea that there had ever been a strict rule to express it.

I cannot take space to analyze Mr. Rothschild's extensive development of the argument which I have outlined or to debate the need of such a nightmare of examples. Musicological arguments make horrid books. His publishers deserve thanks for allowing him space to develop his argument as he pleases in so large a volume, if less than congratulation for not helping him to concentrate his material into a more practicable shape. The essentials of his book are vital to our understanding and performance of the older music.

*Preface to Volume I of the *Toccatas*: "I. Firstly, that kind of style must not be subject to time. We see the same thing done in modern madrigals, which . . . are rendered easier to sing, thanks to the variations of the time, which is beaten now slowly, now quickly, and even held in the air, according to the expression of the music. . . ."

ART

(Continued from Page 33)

The context of the art of these men is the cosmos, the physical universe without beginning, fixed center or end, which, according to the recent researches of certain physicists and psychologists, may be identical to (though not with) the psychic universe, and in which events that take place outside of time seem to be synchronistically related to others taking place in time. This is why their paintings have no beginning or end, or else resemble fragments—clusters of line, cosmic dust, inchoate matter—floating freely in space.

Essentially, their art is as impersonal as Mondrian's, for the rhythms and unfixed patterns flowing through the hand of the painter are those of the universe, the law of man being understood as meshed with the laws of mechanics, radiation and gravitation. Or, to put it in another way, the swift flutterings of the spirit and the rush of the libido are like quanta.

Now, admiration for the achievements of Mathieu, Pollock and others working (consciously or not) in this direction should not blind one to the limitations—more precisely, the dangers—of the theory underlying their practice. This identification with psycho-physical laws amounts to a state of trance—of mediumship. It cannot be sustained indefinitely without harmful effects—one of which is monotony. And if some of the deepest rhythms of the psyche are expressed in this work, if the wisdom that guides these artists is that of the blood, or the libido, or the dark heart of energy in the individual, there is another wisdom, that of consciousness, of the eros-compensating logos, which cannot be neglected by the man whose goal is wholeness. The ultimate goal of civilization (in the individual identical with individuation) is greater consciousness which neglects neither the "higher" nor the "lower" energetic pole but, for a time, oscillates between them, then moves to that intermediate position Confucius called the Unwavering Pivot, and finally (but how rarely!) to one transcending them both. A man who attains either of the latter positions (or conditions) is like an incandescent particle whose light spreads across great reaches of time and space. Perhaps he is only a nova, after all, but his example is not forgotten and his contribution to our collective spiritual evolution is enormous.

In the meantime, the artist-seismographers are producing some splendid records for us of happenings, rhythms and textures in regions our immediate ancestors ignored.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 950, as follows.

Educational institutions, 180; Selected artists, architects & designers, 500; Organizations, publications, 60 Manufacturers & other business concerns, 150.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated.

I. OPENINGS WITH COMPANIES

A. ARTISTS: Capable of creating modern designs in original technics for hands screening and roller printing on drapery fabrics, wallpaper and all kinds of plastics are wanted on a free-lance basis with subsequent opportunity for full-time staff position. Apply PERSPECTIVES, Inc., 80 West 40, N.Y.C.

B. ART DIRECTOR: For large religious publishing house; to be in charge of art for periodical publication; to do art work; and to select and buy art on a contract basis. Qualifications: fine arts background, religious interests, art education, and five years' experience in commercial art. State salary requirements in letter of application.

C. ASSISTANT DIRECTOR—RESEARCH AND DEVELOPMENT: A challenging job for a young engineering executive interested in advancement. Must be an architectural or civil engineer with proven ability and supervisory experience in research and development in the building and construction field. Experience may have been acquired in industrial, educational or research institutions. Old, established company, experiencing a tremendous growth and development period. In reply, give details regarding age, education and experience.

D. CERAMIC AND TWO-DIMENSIONAL DESIGN: Artist-designer with ceramic and two-dimensional design training, industrial ceramics experience, for full-time staff position. Apply Russel Wright, 221 E. 48th St., New York 17.

E. CERAMIC DESIGNERS: Free-lance artists wishing to be considered for retainer relationship with Commercial Decal, Inc., major creators and manufacturers of dinnerware decals, are invited to communicate with Mr. Fridolin Blumer, Art Director, House of Ceramic Design, 71 Irving Place, New York. Describe training and experience.

F. CHIEF INDUSTRIAL DESIGNER: An unusual opportunity for a man with creative ability in the field of industrial and product design and styling. Graduate architect or industrial designer desired. Should have at least five years' experience in these fields and have a record of accomplishment. Reply giving all details of background.

G. DESIGN DIRECTOR: Leading manufacturer of sterling flatware and holloware in New England seeks experienced candidates for position involving administrative and creative leadership of established design department. Salary open.

H. DESIGNER—TECHNICIAN—ADMINISTRATOR: For medium-sized floor-covering manufacturer located in mid-west in attractive farmland area. Full-time employment, directing creative design dept. Desirable: training and experience in color, handweaving, design research, loom techniques. Requisite: willingness to live in mid-west, to travel occasionally, to grow in job. Salary commensurate with background and achievement. Age preference 25-35.

I. GREETING CARD ARTISTS: Boston card manufacturer needs artists for free-lance or full-time staff employment. Desirable characteristics: professional experience, proven talent, originality in design, mass-market appeal. Send resume and samples of work to Editor, J.O.B.

J. INDUSTRIAL DESIGNER: Experienced in custom and metal furniture. Must have thorough knowledge of wood and metal construction and construction drawing. Some background in product designing. Position open to utilize creative ability.

K. INTERIOR DESIGN—SALES: Well-known furniture manufacturer wants young designer-salesman for full-time employment in showrooms following introductory training in company's factory. To design showroom installations and sell to decorators, etc.

L. INTERIOR DESIGN—SALES: Young man or woman with design background, college graduate interested and able to sell modern home furnishings for sole New England distributor of Dunbar, V'Soske, and other lines. Also young man to contact architects and decorators. Salary commensurate with experience.

M. PRODUCT DESIGNER: For full-time position on well-established design staff of Massachusetts clock manufacturer. Design school graduate preferred but no experience required. Salary open.

N. PRODUCT DESIGNERS: For midwestern branch of California industrial design office:

(Continued on Page 36)

"Guide to CONTEMPORARY ARCHITECTURE in Southern California"

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Foreword by Arthur B. Gallion, Dean,

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JOB

(Continued from Page 35)

1. PRODUCT DESIGNER with at least two years' experience (possibly with packaging and automotive or transportation background). Should have ability to handle administrative matters and be capable of meeting clients as a representative of the office. Salary \$400 to start. A degree in engineering or arts desirable.

2. RECENT GRADUATE of an industrial design school to handle same type of work. Salary open.

O. PRODUCTION SUPERVISOR: For well-known small New York industrial designers' office. Mechanical engineering degree or training preferred, scheduling of work, supervision of drafting, rendering, models, and all technical aspects of design. Opportunity to be associate.

P. TEACHER-PRODUCT DESIGN: The Rhode Island School of Design is looking for one or two industrial designers to be instructors in growing department. Experience in variety of product design projects preferred, although recent graduate of good design school will be considered. Full or part time. Inquire Robert E. Redmann, Head Industrial Design Dept., R.I. School of Design, Providence 3.

Q. TELEVISION DESIGN: Openings for three key design people in a new non-commercial television experiment in large mid-western metropolitan area. Salaries modest, but a real opportunity for individual and collaborative creative enterprise. Diversity of interests, advanced design concepts, and willingness to undertake a wide variety of TV design problems welcome. Selection will be based upon experience (not necessarily television), work samples and/or photographs, and ability to contribute to the general creative momentum of the TV station.

1. TYPOGRAPHER to be responsible for design and buying of printing, on-the-air typography, and the design and fabrication of displays, advertising and exhibitions.

2. SCENE DESIGNER to be responsible for set design, and to supervise scene painting and the procurement of properties. Should have thorough training in theatrical or motion picture scenery and staging practices.

3. TV GRAPHICS DESIGNER to be responsible for on-the-air art and design; illustrations, spots, visualizations, maps, cartoons, etc. Should have three-dimensional design sense, and experience and knowledge of layout and advertising art techniques.

R. TWO-DIMENSIONAL DESIGNER: For Boston design firm. To design and render posters, point-of-sale material, exhibition booths, etc. Male or female.

S. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a male designer with textile, wall covering or floor covering design experience. Salary \$300 and up, depending on qualifications.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT


The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT: Experienced Austrian architect desires position abroad with American firm. Prefers work in Europe, North Africa or Near East. Diplom. Ingenieur, Inst. of Technology, Graz, Austria. M.S. Dept. of Architecture, Univ. of Illinois, U.S.A. Architectural work done in U.S.A. and Austria. Age 29.

B. ARCHITECT Trained and practiced in Germany and Spain. Experienced in domestic and factory building. Desires position with progressive architectural firm in U.S.A. or abroad, as draftsman or designer. Sample drawings and blueprints available on request. Single male, age 31.

C. ARTIST-DIRECTOR: Teacher (10 yrs.), Director (3 yrs.) in art education and art gallery. Art graduate trained in design, illustration, painting, philosophy. Illustrator-reporter for newspaper. Desires creative position as artist or director. Age 30.

D. FURNITURE DESIGNER: Experienced (18 years), versatile, complete knowledge of furniture, construction, production, trends. Successful



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background of top-selling contemporary lines. Interested in free-lance or staff position with volume manufacturer. Age 37, male, married, 3 dependents.

CORLETT

(Continued from Page 20)

Exterior siding is redwood rustic.

Roof, cedar shakes.

Oak plank flooring in living, dining and kitchen. Asphalt tile in bedrooms.

Wall surfaces, sheetrock.

Kitchen counter tops and splashes, ash sealed with acid resistant "chemistry room" type paint.

Sonoma Field Stone Fireplace opening into living and dining areas, black concrete raised, cantilevered hearth.

Bathtub flush with rubber tile floor.

Operable awning type windows above eye level (6'-8") to exposed wood sheathed ceiling level.

Cost of house: \$11.00 per square foot.

EXPOSITION IN JAPAN

(Continued from Page 26)

tently and gradually, Ueki is putting his words into action. He is one of the most promising young sculptors in Japan today.

Tsutomu HIROI "An absolute significance, positive 'yu,' springing from a profound tranquillity, negative 'mu.'" Such may be appropriately called the spirit that underlies our modern art of today; it is manifested in the great arts of the past. Hiroi has been striving for the reinterpretation from a fresh viewpoint of the true meaning of his country's traditions. Such an attitude is distinguishably noticeable in the five pieces, 1950-1953, distributed throughout the campus of Tokyo Gakugei University. Hiroi has been Isamu Noguchi's chief assistant during that famed sculptor's sojourn here.

Sabro Hasegawa

UNESCO PRELIMINARY PROJECT

(Continued from Page 19)

ment reflects also a thorough study of the functions and workings of the Unesco organism.

(2) The Secretariat

The volume of space required, the eight-story height limitation and the need for concentration have necessitated a vertical circulation core, and a horizontal development of the wings. The Y-shaped design adopted avoids excessive length of corridors and makes for privacy and an unobstructed view from the windows. With, in addition, its curved facades at the juncture of the wings, this building form achieves four important aims:

(a) It creates interior space for a well-organized vertical core at the center, containing all circulation and service facilities (four passenger and two freight elevators, stairs, chimneys, ventilation and heating ducts, waterlines, lavatories and central halls).

(b) It places all office and working spaces along the outside enclosures of the building, with the advantages of natural ventilation and light.

(c) It completes the whole composition of the Place de Fontenoy and the Ecole Militaire and at the same time creates the background for the new Piazza towards west.

(d) It leaves the maximum outdoor space between Unesco and the neighboring buildings.

The Secretariat contains:

The departmental spaces—The storage and stockrooms, heating plant and mechanical services are in first and second basements; a repair garage and gas station are in the first basement with access through ramps; an underground delivery quay for trucks is in the first basement; workshops, ateliers and distribution center are on the ground floor and the first floor.

The main lobby occupies the greater part of the ground floor, with direct access to the underground cinema, the bank, the bookstore, the information, news and telegraph stands, the exhibition facilities, and to the passage ways leading to the Conference Building and the executive wings, which are all on the ground floor and integrated with the main circulation.

The Secretariat and delegates offices are on the second to sixth floors, with interchangeable partitions, with central elevator connection to all departmental auxiliary spaces and general services.

The Staff facilities—The library is on the ground floor, with direct access from the main lobby and from outside; the clinic is in the northeast wing of the sixth floor; the top or seventh floor is reserved for the restaurant-bar-cafeteria-kitchen, the cooperative, the staff association and four adjoining roof gardens with view over Paris.

The Conference Building

All conference facilities are under one wide roof structure and surround the delegates lounge, which can be approached through a connecting hall from the main lobby of the Secretariat or directly from Avenue de Suffren. The building which has three levels, houses, on the ground floor, the Plenary Hall, the Commission room, one small Committee room, and some offices of the Conference Secretariat (reception, etc. . . .), the greater portion of the Delegates Lounge, the cloakrooms and lavatories. A central stair leads to the upper level of the Lounge, the two large Committee rooms, a small Committee room and the projection booth of the Plenary Hall. Two stairs lead to the lower level, to the offices of the Conference Secretariat, two small Committee rooms, the Press and Radio divisions and the underground passage to the below-stage facilities of the Plenary Hall. Along the southeast side of the Conference Building the garden level is lowered, allowing natural light and ventilation for most of the offices of the Conference Secretariat.

The Hall from the Conference Building to the Main Lobby leads also to the Executive Board Room and its offices, and opens to a partly covered, partly walled-in outdoor space: The Conference Patio and a Bar.

There is thus a continuous glass enclosed public space, the Main Lobby and the Delegates Lounge, which starts at the Library and the Place de Fontenoy entrance, and flows past the elevator hall, information, telegraph and news stands, bookstore, exhibition space, main entrance from Piazza, Patio and Bar, Delegates Lounge on two levels ending with the Avenue de Suffren entrance of the Conference Building. (This entrance will operate only at special occasions). This great interior public circulation space presents a direct and organic access to all parts of the Headquarters, and serves, with its semi-private groupings of lounging seats, as a place for informal meetings and discussions. It is the center of gravity and a most important crossroad of the Organization's activities.

STRUCTURE

(1) Secretariat

The supports are designed for maximum flexibility of office planning and for minimum loss of usable space. They are placed 20 feet apart throughout the building, always 10 feet behind the facades. The cross spacing of the supports is chosen so that the positive bending moment in the center of the span is nearly equal with the negative moment over the support. In other words, the cantilevered portion of the structure is favorably balanced with the structure between the uprights. This arrangement, in combination with the undulating slab which collaborates statically with the beams, results in minimum floor construction thickness.

The undulation of the slab forms the ceiling of the offices, except in the corridors, where a hung ceiling conceals all mechanical conduits. The center part of the building is supported by the structural enclosure of the vertical core. In the basements, for reasons of structural economy, a center row of supports has been added.

The columns of the ground floor are rectangular at the top and elliptic at the bottom. Their surface is a combination form with only straight line components. In consideration of the horizontal dimensions of the building, three expansion joints are provided.

(2) Conference Building

Here, the solution of the structural problems involved gives the building a distinct architectural character. The corrugated reinforced concrete structure is continuous in roof and end walls. The roof rests on these two end structures and on a row of columns placed 135 feet from the northwest and 90 feet from the southeast supports. The side walls are non-supporting. The corrugated structure on the roof is braced and statically completed by a slab of varying thickness. According to the stresses along the structure, the slab is at the bottom over the central supports and rises to the top to give the necessary resistance to the positive bending moment. By the very form of the structure great efficiency is obtained with minimum material and weight.

This structure may be executed in pre-stressed concrete.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

• (183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N.Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(201A) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Spacious showroom (9000 square feet). Modular groupings, arranged in the best contemporary tastes. Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Admittance by special professional card; available to designers, architects, decorators, members of the office furniture trade. Office Interiors, 8751 Beverly Blvd., Los Angeles, Calif.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, n.c., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(203) A new full-color booklet on contemporary uses of Facebrick is now available from Gladding, McBean & Co. In addition to showing many handsome applications of modular Norman and Roman Facebrick, this literature provides typical specifications and valuable architectural data. To obtain a copy address Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

CONTEMPORARY LOCKSETS:

(204A) New Kwikset "600" line to serve the finer homes and light commercial building field. The new Kwikset "600" is a cylindrical lock, stamped from heavy gage steel and brass, precision fabricated and hand finished to a jewel-like brilliance in polished and satin brass, chrome and bronze. A dual locking feature is a major innovation: "Push-button" and "turn-button" are combined in one lock to provide automatic two-way locking. When the button on the interior knob is pushed and turned, that knob turns independently while the outside knob remains locked. When the interior knob is pushed, the exterior knob remains locked but will

unlock upon turning of interior knob. This results in added protection and convenience for home owners.

Excellent combination of simple beauty and new design with high security and performance features, the "600" series of Kwikset locks are well planned for both fine home and multiple dwelling developments.—Kwikset Lock, Incorporated, Anaheim, California.

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only.)

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich.

• (188a) Modular Hollow Red Clay Block: Excellent example of contemporary material providing reasonable cost, structural simplicity, and beauty for modern home design. Manufactured in two sizes with two hollow cells, for 6" and 8" walls. Economical outlay and bricklike appearance blend with all modern materials, designs. The Davidson Brick Company, 4701 Floral Dr., Los Angeles 22, Calif.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 646 High-tree Road, Santa Monica, California.

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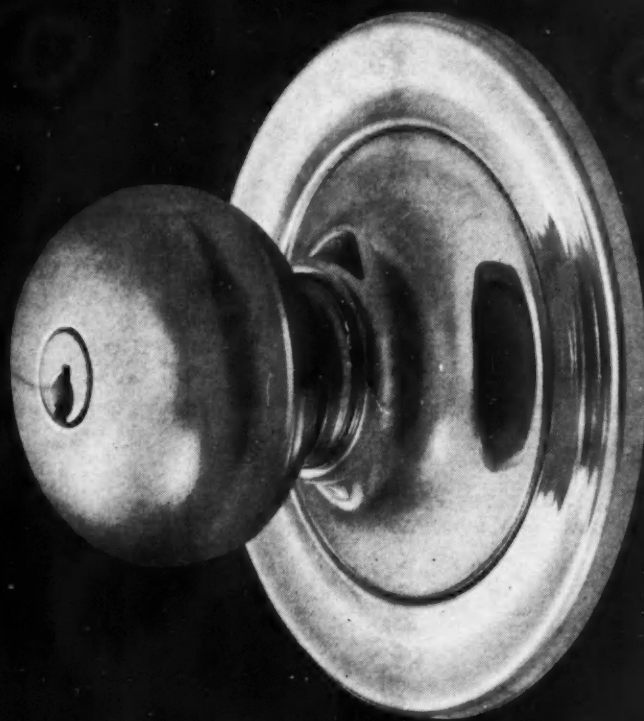
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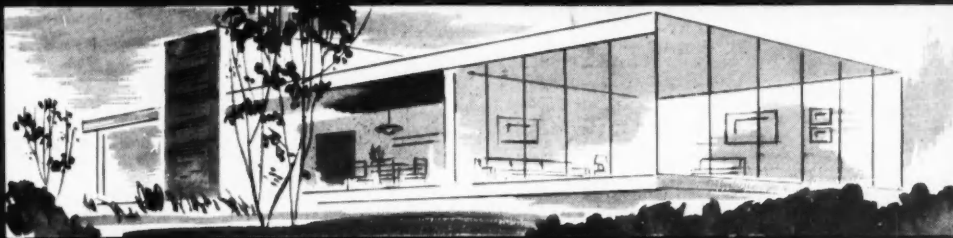
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